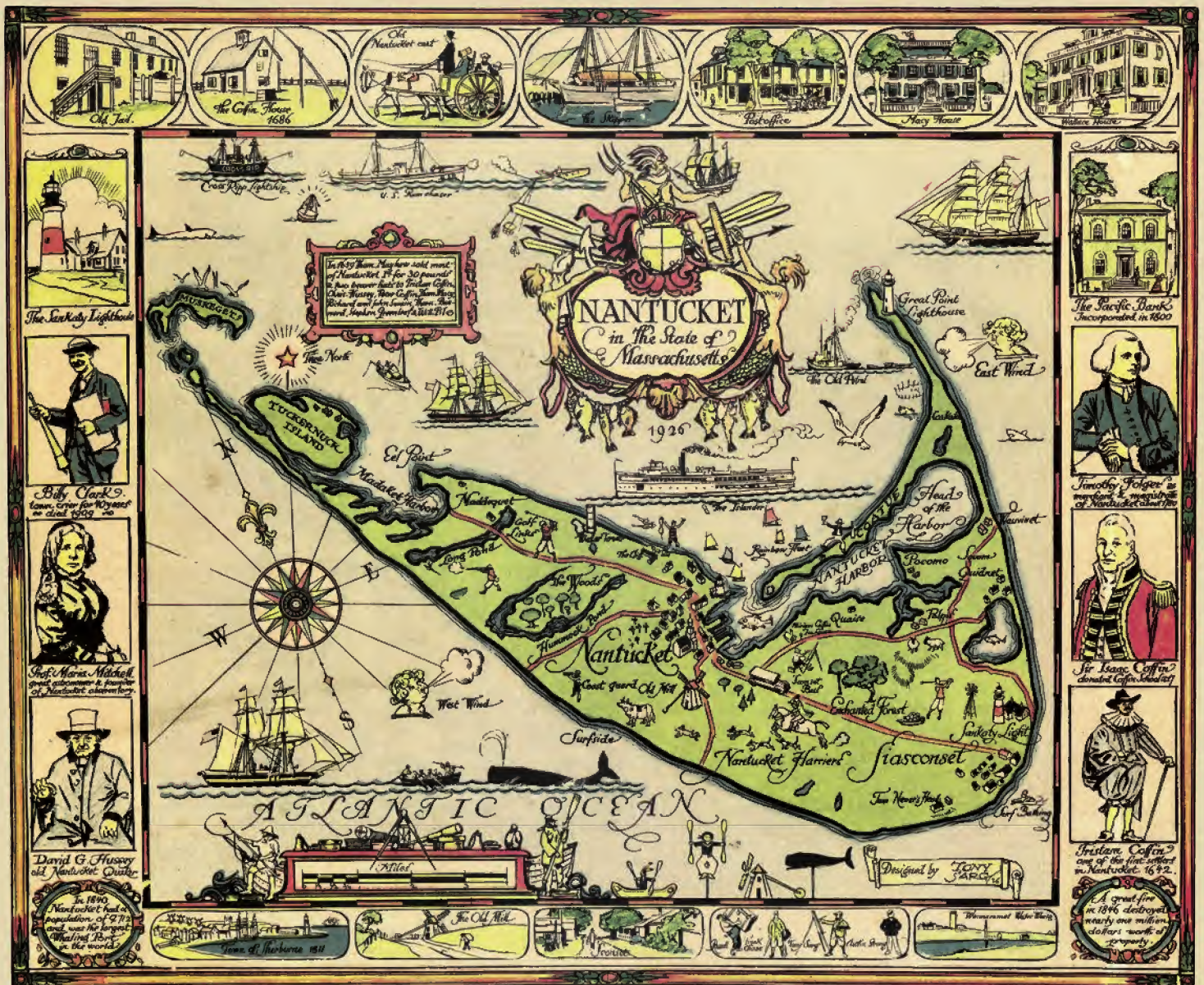




NANTUCKET

HISTORICAL ASSOCIATION

125TH ANNIVERSARY YEAR



THE WINTER SHOW 2019
COLLECTING NANTUCKET, CONNECTING THE WORLD

NANTUCKET

HISTORICAL ASSOCIATION

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Front Cover: *Nantucket in the State of Massachusetts*, 1926, Tony Sarg. Gift of Helen Seager. (2010.8003.1)

Back Cover: Nest of baskets, ca. 1870. James Wyer. Purchase, 1900 (1900.46.1)

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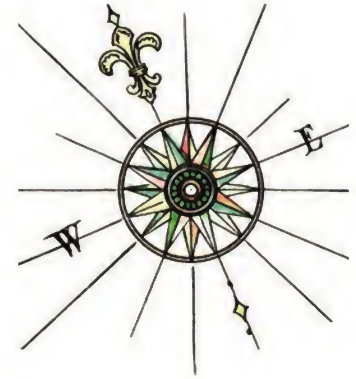
Editor: Ashley Martin, Associate Director of Marketing

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Welcome

Kelly M. Williams

President, NHA Board of Trustees



The Board of Trustees is honored to be the 2019 Loan Exhibitor at The Winter Show. This forum provides a wonderful opportunity for the Nantucket Historical Association to showcase its treasured collections. Nantucket claims a special place in this nation's consciousness. Our island's history is filled with inspiring stories that provide valuable insight into our shared American experience. Four centuries of aesthetic and cultural heritage are on display in an exhibition appropriately titled *Collecting Nantucket, Connecting the World*.

The selection of art and artifacts presented reflects the full sweep of Nantucket's past. Its rapid rise and dominance in the whale fishery are only one facet of a resilient and resourceful society located 30 miles out to sea. From entrepreneurs forging the Colonies' first global industry to abolitionists and civil rights leaders forcing societal change in the 18th and 19th centuries, through to its art colony and popular destination as a resort town in the 20th century, Nantucket's small landmass belies its strategic, economic, political, artistic, and cultural importance.

This exhibition is made possible with the help of our loyal and generous supporters, who have stepped forward with enthusiasm. It honors the many donors who have built the collection through their generosity over time, and we specifically acknowledge the vital role of the Friends of the NHA for assiduously building the collection for nearly 30 years.

We celebrate three concurrent anniversaries in 2019. The NHA is 125 years old this year, and over that time the Association has repeatedly demonstrated its steadfast commitment to cherishing and preserving our heritage. Secondly, the island celebrates 360 years since English settlers purchased it for 30 pounds sterling and two beaver hats. The curious connections with the State of New York start then as you can read in the following articles. Lastly, Herman Melville's 200th birthday reminds us of the enduring power of literature and the strong allure of this charmed place.

As we look forward, we encourage all who have an interest in the arts and culture to join us on island, as we believe it to be the finest surviving architectural and environmental example of a late-18th- and early-19th-century New England seaport town. In particular, we encourage you to join us at our celebrated long-weekend *Nantucket By Design* extravaganza this August.

In closing, we thank Lucinda Ballard and Michael Lynch, co-chairs of The Winter Show, and we congratulate their team for continuing this great tradition of presenting the leading art, antique, and design fair in America.

The Winter Show

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NANTUCKET HISTORICAL ASSOCIATION

preserves and interprets the history of Nantucket through its programs, collections, and properties in order to promote the island's significance and foster an appreciation among all audiences.

We celebrate Nantucket's unique place in American history. Through presenting transformative experiences and engaging exhibitions at our properties, to furthering scholarship and deepening our collections, the NHA aspires to be a standard bearer among our peers.

The NHA's important collections of 25,000 artifacts represent most aspects of Nantucket's history. The Research Library is a special collections repository of primary resources, housing 100,000 journals, rare manuscripts, and photographs. A multi-year initiative is underway to digitize 100% of the collection. The Friends of the NHA work diligently to build the collection by acquiring works of great significance.

One of the most visible ways in which the NHA accomplishes its mission is through historic preservation. For 125 years it has focused efforts on preserving some of the most important and recognized structures and sites on Nantucket, making them welcoming and accessible to the public. The NHA is owner and steward of twelve pre-Civil War properties, a state-of-the-art museum appurtenant to the last remaining spermaceti candle factory in the world, plus a modern collection center.

The NHA is accredited by the American Alliance of Museums. Additionally, the NHA partners with over 50 local and regional non-profit organizations and educational institutions in collaborative ways to deliver on its mission. A membership organization with 3,000 members, and open twelve months of the year, the NHA offers free access in the winter and spring to island residents. In 2018, the NHA welcomed 100,000 visitors across its campus.

1894 Founders Society

recognizes the highest levels of NHA philanthropic participation. Through this prominent giving circle, the Board of Trustees recognizes the cumulative giving by individual donors to assist with the NHA's annual operating needs. 1894 Founders Society members contribute towards the annual fund, membership, and fundraising events, as well as for exhibitions, educational programs, and other special initiatives. Their generous support allows this venerable institution to further its mission.

For more information about the 1894 Founders Society, email us at 1894founders@nha.org or call (508) 228-1894.



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The Friends of the Nantucket Historical Association

was established in 1986 to seek significant acquisitions for the NHA collections. Support from the Friends has enabled the NHA to acquire numerous artifacts, works of art, and documents, and to ensure that such objects stay on or return to Nantucket to be enjoyed by the people of the island.

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Sankaty Light. William Ferdinand Macy (1845–1913). Gift of the Friends of the Nantucket Historical Association, 2018
This painting is unusually large for Macy, qualifying it as one of his all-time showstoppers.

COLLECTING NANTUCKET CONNECTING THE WORLD

by **Michael R. Harrison**, Obed Macy Director of Research and Collections

The loan exhibition at the 2019 Winter Show, *Collecting Nantucket, Connecting the World*, celebrates 125 years of collecting by the Nantucket Historical Association (NHA) and presents the best the association has to offer in paintings, craft, and folk arts. The island of Nantucket, 30 miles off the coast of Cape Cod, is well known for its whaling heritage and New England seaport atmosphere, and for more than 150 years it has been famous as a summer holiday destination as well. The many threads that make up the island's extraordinary history meet in the association's collections, which are reflected in the exhibit by spectacular examples of sailors' scrimshaw, journals from captains' wives, and art inspired by the whale hunt and sea journeys to the far side of the world. The island's diverse people, from Native Wampanoag sailors and English settlers to African-American businessmen and colorful sea captains, find pride of place in a selection of portraits by such artists as Gilbert Stuart, Eastman Johnson, Elizabeth R. Coffin, Spoilum, and William Swain. The association is also pleased, during the 200th birthday year of Herman Melville, to be displaying the only surviving relics from the 1820 tragedy of the whaleship *Essex*, whose destruction by an angry whale inspired key aspects of *Moby-Dick*.

The name "Nantucket," or "faraway place," comes from the island's first inhabitants—the Wampanoags, one of the Algonquian peoples of southern New England. From the time Nantucket was formed by glacial melting 5,000 years ago, the island was home to thousands of Wampanoag people, who cultivated the island's natural resources by fishing, hunting, and farming. The first English settlers arrived on the island in 1659. They adopted the Native Wampanoag's fish and shellfish foodways, expanded corn growing, and introduced sheep-herding and cattle-grazing to the island in hopes of developing trade. As their community grew, the English took control of ever-greater portions of the island from the native inhabitants, negotiating purchases and gifts and securing the right to graze their animals across the entire island. One early deed in the NHA collection was signed in 1665 by Wanackmamack and Nickanoose, sachems of the

two largest Wampanoag settlements on the island, and it gave the land on the north side of Nantucket harbor to Edward Starbuck, who soon after transferred it to the company of English purchasers of the island. One of the witnesses on the deed is "Asasummoo or John Gibbs," a Native man who became the island's first Native Christian minister.

The English settlers came to Nantucket to make a living. Remote from other settlements but linked to the world by the sea, Nantucket's founding families intermarried of necessity, creating an island of cousins strengthened by common economic goals. During their first fifty years on island, the English population of Nantucket grew through natural increase to 700, while the 3,000-person Native community dwindled to 800 due to poverty, disease, and alcoholism caused by the English presence.

"The many threads that make up the island's extraordinary history meet in the association's collections."



Deed to Coatue, 1665/1668/1677

Ink and wax on vellum; 7 9/16 x 6 in.

Nantucket Historical Association Collection, gift of Eunice S. Barney Swain (Ms. 17 vol. 1)

Agriculture and shepherding produced poor results on Nantucket, and the islanders sought other avenues for economic gain. The English turned to whaling, which, in the span of a few decades, revolutionized the economy of the island. Nantucket whaling developed in stages. The English settlers, hiring predominantly Wampanoag crews, started shore whaling in small boats around 1690. Longer trips "over the horizon" began around 1715, growing to two- and three-month cruises as far as Newfoundland waters around 1730 and to four- and five-month cruises to the Azores and West Indies in the 1760s. By 1770, whale products were colonial New England's second



View of the Town of Nantucket, ca. 1811

Thomas Birch (1779–1851)

Oil on canvas; 17 1/4 x 27 in.

Nantucket Historical Association Collection, gift of Robert M. Waggaman in memory of his parents, Floyd Pierpont and Jean Mackenzie Waggaman (1974.21.1)



Captain Absalom F. Boston, ca. 1835

Unknown Prior-Hamblin School artist

Oil on board; 14 1/2 x 10 5/8 in.

Nantucket Historical Association Collection, gift of Sampson D. Pompey (1906.56.1)

COLLECTING NANTUCKET, CONNECTING THE WORLD

most valuable export, after codfish, and Nantucket provided over half of the region's production. On the eve of the American Revolution, Nantucket ships were making voyages of up to a year to the Guinean and Brazilian coasts, and in 1791 a Nantucket whaler crossed into the Pacific Ocean for the first time.

For about a century and a half, whale hunting drove Nantucket's economy, bringing the island prosperity from the sale of refined oils and clean-burning, bright spermaceti candles. The island's specialty enterprise also garnered fame for its people and vitally linked them to the far corners of the globe. The island's success was reflected in its teeming waterfront, the busy workshops and factories that operated around every corner, and the spacious homes of the captains and oil merchants. Nantucket also owed a substantial part of its economic success to the plain, frugal, and pragmatic philosophy of the Quakers, whose religious doctrines dominated island life from the 1720s to the 1820s. Quaker theology encouraged equality of the sexes, education for both men and women, and plainness in dress and living. It also emphasized industry and thrift and accepted material prosperity as a sign of God's favor.

The island's reliance on the water forms the theme of Thomas Birch's *View of the Town of Nantucket*, the earliest known painting of the town. Maritime activity fills the scene, with whalers and coastal traders lining the wharves and passing to and fro. Philadelphian Joseph Sansom



visited the island around 1810 and wrote, "It is pleasantly situated upon a gentle slope . . . surmounted by a row of windmills, and flanked, to the right and left, by extensive ropewalks.

There is generally 15 or 20 sail of square rigged vessels in port, with twice or three times that number of coasters, presenting a lively scene, as you enter from the sea; the stores and houses, which are built of timber, being mostly painted red, or white, [are] crowned by the steeples, or rather towers, of two Presbyterian [sic, Congregational] meeting houses." The numerous Quaker meeting houses, being very plain, did not announce themselves on the Nantucket skyline.

Numerous artifacts reflect the awful labor that underpinned Nantucket's whaling wealth. A spectacular decorative engraving on part of the jawbone of a sperm whale depicts a range of whaling activities on the high seas. While small whaleboats hunt their prey, an enraged whale smashes a boat with its tail, propelling men and equipment into the air. Men in other boats catch and kill animals with iron harpoons and lances. Back aboard one of the motherships, men cut the blubber from a carcass while a stain of red spreads across the water. Similarly, a pair of paintings record the Nantucket ship *Spermo* in the course of a profitable voyage in 1820–23. The artist, J. Fisher, was clearly an experienced deep-water sailor and a whaler, for all the details of rig and action in the paintings are precisely correct. The scene *Spermo Cutting In Whales On Japan* captures the vile process of

Above: Captain George W. Gardner Jr., ca. 1835

William Swain (1803–47)

Oil on canvas; 27 1/4 x 22 1/4 in.

Nantucket Historical Association Collection, gift of Donald Russell (2018.23.1)

Right: Engraved panbone, ca. 1830

Unknown English artist

Whale bone and ink; 39 5/8 x 14 1/2 x 6 in.

Nantucket Historical Association Collection, acquired in trade from David Gray (1956.3.1)



Spermo Cutting In Whales On Japan, 1822,
ca. 1823

J. Fisher (life dates uncertain)

Oil on canvas; 18 3/4 x 24 3/4 in.

Nantucket Historical Association Collection,
gift of the Friends of the Nantucket
Historical Association (2008.31.2)



cutting the blubber off a slaughtered whale. Men haul aloft a large blanket piece, ready to be cut off, while an officer supervises from a boat in the cranes. The revolving carcass bloodies the water, attracting scavenging birds, while a lookout eyes the horizon for more whales. See page 17. *Ship Spermo Trying With Boats* shows the noisy and smoke-filled practice of boiling whale blubber to render it into storable oil. The scenes recorded in these examples of whalemens' art were repeated dozens of times on more than two thousand known Nantucket whaling voyages, reflecting the back-breaking and dangerous labor that gathered millions of gallons of oil to light and lubricate the industrial revolution.

Extraordinary terrors sometimes augmented the routine hazards of whaling life. On November 20, 1820, an enraged sperm whale, eighty-five-feet long and weighing about eighty tons, rammed the Nantucket ship *Essex* while the ship hunted whales near the equator in the remote Pacific. The ship promptly filled with water and rolled over, a total wreck. No whaling vessel had previously been attacked and sunk by a whale. The twenty men in the crew were left in their small boats, 1,300 miles from land.

Fearing cannibals on the closest islands—twenty to thirty days' sail away—Captain George Pollard Jr. and his mates, Owen Chase and Matthew Joy, set course for South America, hoping to run 3,000 miles against contrary winds, before exhausting the limited food and water their three small boats could carry. Three months later, passing

ships picked up just five emaciated survivors from two of the boats. Three other men were stranded on a remote island, and twelve men were dead—seven of them eaten in desperation by their starving shipmates.

A short length of hand-twisted twine is all that remains of the doomed *Essex*. See page 18. Twenty-one-year-old boatsteerer Benjamin Lawrence made it during the long months he spent in one of the ship's boats. He kept it as a memento after his rescue, and it survives in the NHA collection today.

While Nantucket's whalemens roamed the seas, other islanders minded the island's industries at home, running the maritime businesses that lined the wharves and operating the refineries and spermaceti-candle factories that transformed whale oil into saleable commodities. With many men away at sea for months and years at a stretch, the women of Nantucket took an active role in business and the running of domestic affairs. A verse collected by Eliza Brock, the wife of one Nantucket whaling captain, celebrates the freedom of many Nantucket women: "I have made up my mind now to be a Sailor's wife, / To have a purse full of money and a very easy life, / For a clever sailor husband is so seldom at his home, / That his wife can spend the dollars with a will that's all her own- . . ."

Beginning in the 1820s, some enterprising women joined their sea-captain husbands on whaling voyages to the Pacific, often bringing their children with them. Among the best remembered is Susan Veeder, who sailed with

COLLECTING NANTUCKET, CONNECTING THE WORLD



Watercolor of Tahiti from "Islands Seen by Ship *Nauticon*," 1848–53

Susan Veeder (1816–97)

Ink and watercolor on paper; 10 1/4 x 8 in.

Nantucket Historical Association
Collection, gift of the Friends of the
Nantucket Historical Association
(Ms. 220 log 347)

her husband Charles and their young sons on the ship *Nauticon* between fall 1848 and spring 1853. The voyage was an eventful one, and Susan described and illustrated it in lively detail in a private journal, which is included in the exhibit. Four months out from Nantucket, Susan gave birth to a daughter, Mary Frances, at Talcahuano, Chile. All was well with the family until early 1850, when the child was accidentally poisoned by medicine while the ship lay at Tahiti. "Could we think of burying her at Tahiti?" Susan wrote. "No, we could not. We must take her with us away. So we have had a lead coffin made and the corpse embalmed to take home with us."

Whaling provided economic opportunities for many islanders, including African-Americans and Native Americans. Sampson Dyer (1773–1843), a man of mixed African and Wampanoag heritage, and his wife settled on Nantucket in the 1790s in the island's small but thriving community of free black sailors and tradespeople. Dyer sailed on Nantucket sealing and trading voyages to China, where he had his portrait painted by the Chinese artist Spoilum. Captain Absalom F. Boston, whose likeness is also preserved in an important painting

in the NHA collection, commanded the island's first all-black whaling crew when he took the ship *Industry* out to the Cape Verde Islands in 1822. He was a third-generation islander and engaged in real-estate trading and innkeeping after seafaring. He and his family figured in a number of important milestones of local racial equality. An uncle, Prince Boston, was involved in the 1773 legal case that set in motion the end of slavery on Nantucket. When his daughter Phebe Ann, was denied admission to Nantucket High School, Boston began litigation that spurred the desegregation of local schools in 1846.

Nantucketers, steeped in Quaker and Congregational ethics, took active roles in the anti-slavery and women's suffrage movements of nineteenth-century America. Lucretia Coffin Mott and the Reverend Phebe Ann Hanaford were daughters of the island, and Frederick Douglass's five visits to the island included his first public address, delivered at the island's Atheneum in 1841.

Whaling on Nantucket declined in the 1840s and 1850s as a sandbar increasingly hindered access to the harbor for larger ships and railroads gave a competitive advantage to mainland ports. Islanders left for opportunities elsewhere, and the

***The Window Toward the Sea*
(Phebe Folger Pitman), 1886**

Elizabeth Rebecca Coffin (1851–1930)

Oil on canvas; 25 1/8 x 30 1/4 in.

Nantucket Historical Association Collection,
gift of the artist (1902.2.1)



population plunged from 8,800 in 1850 to 3,200 in 1875. Those who remained returned to fishing, shepherding, and farming and actively sought to reinvent the island as a resort for summer visitors, ripe with evocative old buildings, colorful residents, and plentiful sun and sand. As early as the 1840s, islanders opened hotels tailored to tourists. Concerted efforts to advertise the island as a “watering place” in the late 1860s blossomed in a rush of hotel building in the 1870s. More tourist development followed in the 1880s, including a seasonal railroad to carry visitors to outlying beach hotels. The summer colony attracted the painter Eastman Johnson, who became the primary artist of national importance associated with Nantucket in the late nineteenth century. He and his wife began summering on the island in 1870 and returned annually through 1890. He painted numerous important genre scenes on island, and, in the 1880s, created portraits of island civic leaders and retired mariners. Johnson used Captain Charles Myrick as the subject of a number of paintings, capturing the spirit of a retired captain confined to island retirement. See page 22. In a particularly poignant study in the NHA collection, Johnson portrays Myrick in reflective decline, holding a Malacca cane with an ivory handle, once a symbol of fashionable elegance but now a sign of decrepitude, and wearing a beaver hat on his drooping head.

The island’s faded glory spoke to other artists as well, including Elizabeth Rebecca Coffin, the most important female artist associated with the island. She was a

student of Johan Philip Koelman, William Merritt Chase, and Thomas Eakins, whose realist approach is evident in her surviving works. Many of her works depict Nantucket scenes, often approaching the island and its people from a nostalgic point of view. In *The Window Toward the Sea*, Coffin portrays octogenarian Phebe Folger Pitman knitting by the window of her kitchen, the rustic details of the furniture and household goods combining with the contemplative aspect of the sitter to conjure up an image of quiet life in a rural village—the very image of quaint Nantucket that was a major selling point of the island as a summer destination in the last quarter of the nineteenth century.

A century and a half of promotion and development have transformed Nantucket from yesterday’s faded whaling port into today’s polished summer destination. Hundreds of thousands of visitors and seasonal residents come each year to enjoy the island’s historic charm and plentiful sand and scenery, underpinning a multi-billion-dollar economy based on real estate, construction, and tourism. As well, more than seventeen-thousand people live on island year-round—more than at the height of whaling—including growing communities of immigrants seeking to benefit from the island’s opportunities. The Nantucket Historical Association seeks to be a voice for the island and its history before all these diverse audiences, preserving and presenting the art and artifacts that illuminate the many fascinating stories of our little island in the Atlantic.



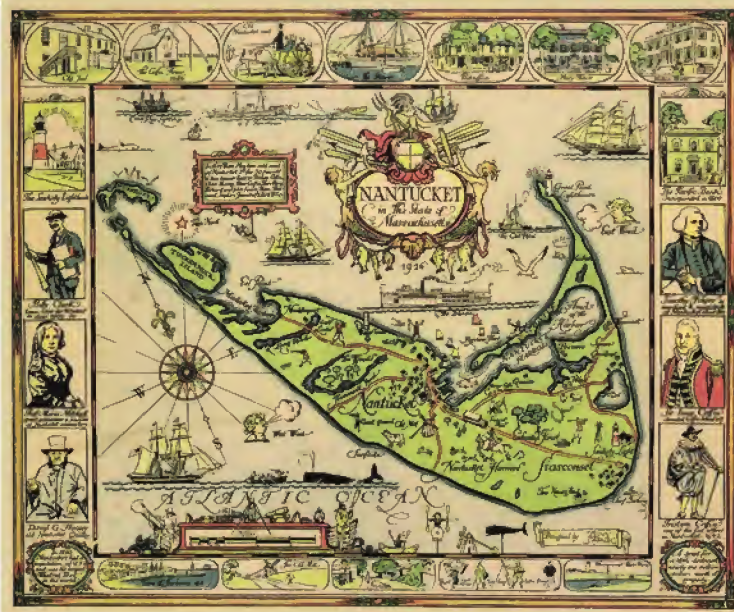
CATALOGUE OF ARTIFACTS ON EXHIBITION

Collecting Nantucket, Connecting the World is an exhibition of highlights from the Nantucket Historical Association's collection presented at the 2019 Winter Show in New York City. Focused primarily on the fine, folk, and decorative arts, the exhibition includes important pieces reflecting many centuries of island history.

Since its founding in 1894, the association has had a sustained interest in preserving items representing the island's people and the island's place in regional, national, and world events. We hope the items displayed in the exhibition will inspire reflection about Nantucket's changing place in the world over time and illuminate the human stories that lie at the heart of the island experience.



1



Ocean Crossroads

1. *Nantucket in the State of Massachusetts, 1926*

Tony Sarg (1880–1940)

Gift of Helen Seager

2010.8003.1

Tony Sarg, the New York puppeteer and graphic artist, spent summers on Nantucket, where he and his wife ran a series of novelty shops in the 1920s and 1930s. This map illuminates the island's modern sights and delights while also celebrating numerous aspects of its history.

2. *View of the Town of Nantucket, ca. 1811*

Thomas Birch (1779–1851)

Oil on canvas; 17 1/4 x 27 in.

Gift of Robert M. Waggaman in memory of his parents, Floyd Pierpont and Jean Mackenzie Waggaman

1974.21.1

The island's reliance on the water forms the theme of *View of the Town of Nantucket*, the earliest known painting of the town. English-born painter Thomas Birch (1779–1851) lived most of his life in Philadelphia. This is one of his earliest surviving canvases. He is not known to have visited Nantucket, so scholars generally think he based this painting on a sketch by fellow Philadelphian Joseph Sansom (1767–1826), which is known through an engraving by Benjamin Tanner published in 1811.

3. *Eagle lunette from an unknown steamship*

Unknown maker

Painted wood; 37 1/2 x 83 1/4 x 8 1/2 in.

Gift of William F. Macy, 1935

1992.303.10



2

3





4. Chart of the Gulf Stream, 1782

Timothy Folger, Benjamin Franklin, George Le Rouge
Ink on paper; 18 1/2 x 24 in.

Gift of the Friends of the Nantucket Historical Association
MS1000-2-2-10

Benjamin Franklin was a grandson of Peter Folger, one of the original English settlers of Nantucket. When he was Deputy Postmaster General for the British Colonies in American in the 1760s, he was asked why English mail packets took two weeks longer to sail from the Britain to the Colonies than they took to go the other way. Franklin consulted his cousin, Timothy Folger, a Nantucket merchant captain and whaler, who provided Franklin with an explanation and description of the Gulf Stream. Franklin forwarded Folger's observations to the Postmaster General. This is the second printing of Folger and Franklin's Gulf Stream chart, printed in Paris in the 1780s.

5. Harvest, 1985

John Austin (1918–2001)

Tempera on board;
11 1/2 x 26 1/2 in.

Gift of Dr. Edward
W. Shannon
1985.139.1

6. *Winter Beach, 1988*

John Austin (1918–2001)

Tempera on board;
7 3/4 x 16 1/4 in.

Bequest of Andy Oates
2013.19.55



5



6



7

Whaling

7. Ship Spermo Trying With Boats Among Whales On California, 1821, ca. 1823

J. Fisher (life dates uncertain)

Oil on canvas; 18 3/4 x 24 3/4 in.

Gift of the Friends of the Nantucket Historical Association

2008.31.1

8. Spermo Cutting In Whales On Japan, 1822, ca. 1823

J. Fisher (life dates uncertain)

Oil on canvas; 18 3/4 x 24 3/4 in.

Gift of the Friends of the Nantucket Historical Association
2008.31.2

The *Spermo* made just one whaling voyage, sailing to the Pacific under Captain James Bunker between August 1820 and March 1823 and returning home with a profitable 1,920 barrels of sperm oil. Nothing is known about the painter J. Fisher. He was clearly an experienced deep-water sailor and a whaler, for all the details of rig and action in these paintings are precisely correct. Atmospheric, dramatic, and informed, they are masterpieces of marine art.

9. Harpoon iron, 19th century

George Swain Jr. (1791–1880)

Wrought iron

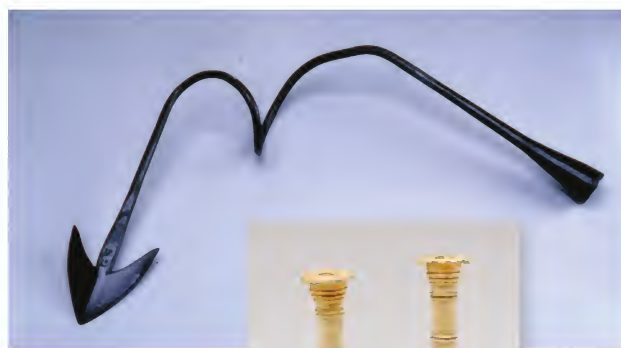
Gift of the New Bedford Whaling Museum, 1930

1992.160.1

The wrought-iron shanks of the harpoons whalers used to catch whales were made to be malleable, in order to catch better in a whale's flesh and to prevent them from snapping as the animal moved to escape. After a successful hunt, bent irons were recovered and straightened by the ship's blacksmith for reuse, although occasionally a twisted iron was retained as a souvenir. This iron is a typical double-flued example, commonly employed on American whalerships before 1850. It is not certain whether the loop bent into its middle is the result of use at sea or a demonstration of the iron's malleability carried out on land. Either way, the initials "G S" stamped on the head indicate it was made by blacksmith George Swain Jr., who maintained a smithy on island for more than fifty years.



8



9

10

10. Candlesticks, mid-nineteenth century

Unknown maker

Whale bone, whale ivory; 9 1/2 x 4 x 4 in. each

Gift of the Friends of the Nantucket Historical Association with support of the Gosnell and Geschke families

2008.10.1 & 2

Spermaceti candles made up about twenty percent of the total value of whale products manufactured on Nantucket in the 1830s. Bright, clean-burning, and long-lasting, they sold for a premium and could be found illuminating the best homes in the country. The island's leading product, ahead of candles, was refined sperm oil, much of which was also burned for illumination. These candlesticks, made from sperm-whale ivory and bone, are perfect symbols of Nantucket at the height of its whaling prosperity. The very animal whose teeth and jawbone were shaped on a lathe to create this elegant pair of stands was killed so that its bodily fats could be turned into illuminants to light America's way and lubricants to speed the machinery of the Industrial Revolution. Although the thought of burning candles made from sperm whale in holders made from sperm whale bone may offend modern sensibilities, which value whales for their majesty and beauty rather than for their industrial utility, in the nineteenth century such an act was merely a natural expression of man's dominion over nature.

CATALOGUE



11



13



12



14

11. "Islands Seen by Ship Nauticon," 1848–53

Susan Veeder (1816–97)

Ink and watercolor on paper; 10 1/4 x 8 in.

Gift of the Friends of the Nantucket Historical Association, 1995

Ms. 220, log 347

12. Susan Veeder, ca. 1850

Unknown Chinese artist

Oil on linen; 26 x 21 1/4 in.

Gift of Barbara Johnson

1994.28.1

Susan Veeder and her young sons accompanied her husband, Captain Charles A. Veeder, on a whaling voyage to the Pacific Ocean aboard the ship *Nauticon* between fall 1848 and spring 1853. The voyage was an eventful one, which Susan described and illustrated in lively detail in her private journal. Four months out, a daughter, Mary Frances, was born, at Talcahuano, Chile. All was well until early 1850, when the child was accidentally poisoned by medicine while the ship lay at Tahiti. "Could we think of burying her at Tahiti," Susan wrote. "No, we could not. We must take her with us away. So we have had a lead coffin made and the corpse embalmed to take home with us."

13. Model of the ship Essex

Mark Sutherland

Mixed media; 34 x 26 x 14 in.

Museum purchase

2011.29.1

14. Piece of twine, 1820–21

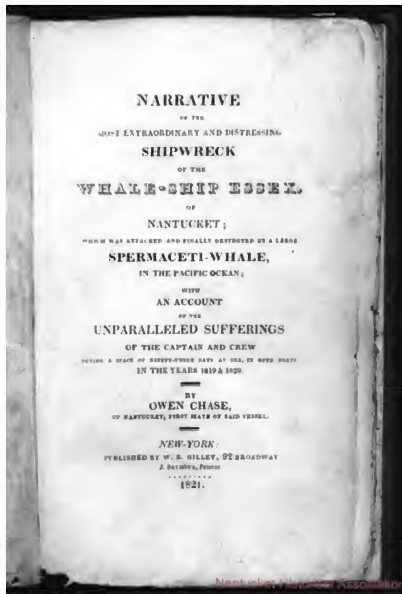
Benjamin Lawrence (1799–1879)

Natural fibers on card in ivory frame; 4 x 5 in.

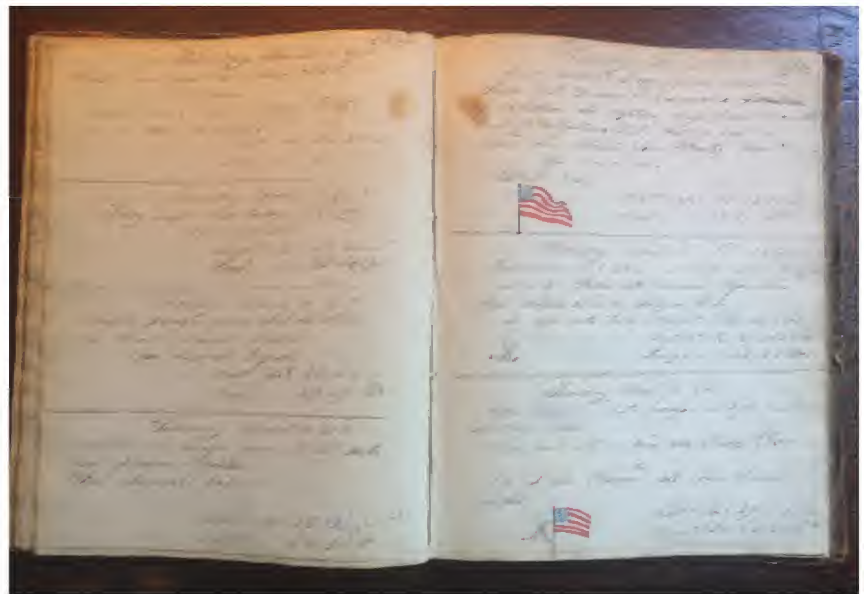
Gift of Alexander Starbuck

1914.15.1

This small length of twine made by twenty-one-year-old boatsteerer Benjamin Lawrence (1799–1879), is the sole surviving artifact from the wreck of the Nantucket whaleship *Essex*. On November 20, 1820, an enraged sperm whale rammed the *Essex* while the ship hunted whales near the equator in the remote Pacific. The ship promptly filled with water and rolled over, a total wreck. The twenty men in the crew tried to sail to South America, 3,000 miles away. Three months later, passing ships picked up just five emaciated survivors in two boats, while three other men were stranded on a remote island. Twelve men were dead—seven of them eaten in desperation by their starving shipmates.



15



16



17

15. Narrative of the Most Extraordinary and Distressing Shipwreck of the Whale-Ship Essex, 1821

Owen Chase (1797–1869)

Ink on paper

Gift of Elizabeth G. Langton Cobb, 1896

RB NAN 639.28 C38

16. Logbook of ship Wabash, 1832–33

Thomas G. Nickerson (1805–83)

Ink and watercolor on paper

Gift of the Friends of the Nantucket Historical Association, 2018

Ms. 220, log 411

17. Engraved panbone, ca. 1830

Unknown English artist

Whale bone and ink; 39 5/8 x 14 1/2 x 6 in.

Acquired in trade from David Gray, 1955

1956.3.1

This decorative engraving is both the finest example of pictorial scrimshaw in the collection and one of the largest and finest scrimshawed panbone scenes known from the nineteenth century. Made from the rear section, or pan, of a sperm-whale mandible, it was carefully and knowledgeably engraved by an unknown artist to depict a range of whaling activities on the high seas.



18

18. Engraved whale's tooth, ca. 1850

William L. Roderick (1826–74)

Sperm-whale ivory and ink; 7 x 2 x 1 1/4 in.

Gift of Sara Jo Kobacker

2017.23.1

William Lewis Roderick was a ship's surgeon on three South Seas whaling voyages in the bark *Adventure* of London between 1847 and 1856. His engraved teeth and panbone plaques are widely considered to be among the best pictorial scrimshaw.



19



20

19. Engraved whale's tooth, 1825

Edward Burdett (1805–33)

Sperm-whale ivory and ink; 2 3/4 x 5 1/2 in.

Gift of Robert and Nina Hellman

2009.38.3

Edward Burdett is the earliest known American engraver of sperm-whale teeth. Born on Nantucket, Burdett went whaling at the age of seventeen on the Nantucket ship *Foster* (1822–24). He rose through the ranks on successive voyages, including the period of 1825–29, during which he worked aboard vessels that might have included the *Barclay* (1825–26), *Pacific* (1826–29), and *Rose* (1826–28). His last voyage, aboard the Nantucket ship *Montano* (1833–36) proved fatal when Burdett became fouled in a harpoon line during a hunt and was dragged overboard to his death.

20. "Susan's tooth," August 22, 1829

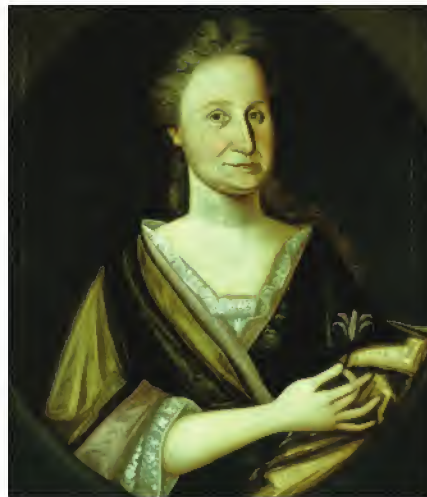
Frederick Myrick (1808–62)

Ink on whale ivory; 6 1/4 x 2 3/4 x 2 in.

Museum purchase

1918.15.1

This scrimshawed sperm-whale tooth is part of a series engraved by Frederick Myrick aboard the ship *Susan* of Nantucket between 1826 and 1829. Myrick is the earliest scrimshawer known to both sign and date his work; as a result, his pieces have become highly prized by collectors and museums alike. Myrick's life and work were first brought to public attention by islander Everett U. Crosby in his 1955 book *Susan's Teeth and Much About Scrimshaw*. At that time, only eight teeth were known. Today, thirty-seven have come to light, all similar but no two exactly alike.



21



22

Island People

21. Mary Gardner Coffin, ca. 1720

Attributed to the Pollard Limner (active ca. 1690–1730)

Oil on canvas; 29 3/4 x 25 in.

Gift of Eunice Coffin Gardner Brooks

1924.3.1

Mary Gardner (1670–1767) and her husband Jethro Coffin (1663–1726) were part of the second generation of English settlers on Nantucket. This portrait of Mary is the earliest known painted portrait of a Nantucketer, but it was not painted on Nantucket. The island during this period was isolated and rural with an economy too small to nourish its own fine arts traditions. Even as the island's trade expanded internationally from mid-century on, the increasing cultural dominance of Quakerism and its doctrine of simplicity limited the development of a taste for the arts in all their forms, and those citizens of means who sought finer things had to seek them in mainland cities or in Europe.

22. Timothy Folger, 1764

John Singleton Copley (1738–1815)

Oil on canvas; 50 x 40 in.

Museum purchase

2003.18.1



23

23. Captain Absalom F. Boston, ca. 1835

Unknown Prior-Hamblin School artist

Oil on board; 14 1/2 x 10 5/8 in.

Gift of Sampson D. Pompey

1906.56.1

Captain Absalom F. Boston (1785–1855) was a leading figure in Nantucket's African American community in the first half of the nineteenth century. He was a third-generation islander, and he and his family figured in a number of important milestones of local racial equality. Boston commanded the island's first all-black whaling crew when he took the ship *Industry* out to the Cape Verde Islands in 1822. This voyage, although not a financial success, built on his experience on many previous whaling voyages, including those of the *Lydia* (1808–09), *Thomas* (1809–11), and *Independence* (1817–19). He found greater success on land, where he engaged in real-estate trading and innkeeping.

24. Sampson Dyer, 1802

Spoilum (active ca. 1785–1810)

Oil on canvas; 23 x 18 in.

Gift of the Friends of the Nantucket Historical Association

2013.2.1

For a brief period after the American Revolution and lasting until the War of 1812, Nantucket ship owners engaged in the China Trade, often gathering seal pelts on the voyage out to trade for porcelain, tea, silks, and other goods at Canton (now Guangzhou). Sampson Dyer (1773–1843), a man of mixed African and Wampanoag heritage is believed to have signed aboard the Nantucket ship *Active* as steward for a trading voyage to China in the 1790s. From 1802 to 1805, he was aboard the *Lady Adams* of Nantucket on a voyage that hunted seals in the Juan Fernandez Islands off Chile before continuing to Canton. It is on one of these voyages that Dyer commissioned his portrait from the Chinese artist Spoilum, an artist who specialized in European-style paintings in oil of sea captains and both Chinese and Western merchants.



24



25

25. Admiral Sir Isaac Coffin, ca. 1810

Gilbert Stuart (1755–1828)

Oil on scored panel; 33 x 26 1/2 in.

Gift of the Friends of the Nantucket Historical Association in memory of Tucker Gosnell with partial gift of Catherine C. Lastavica, M.D.

2005.4.1

Admiral Sir Isaac Coffin (1759–1839) was a proud descendant of one of the first English families on Nantucket. Born in Boston to a family that remained loyal at the time of the Revolution, he joined the Royal Navy in 1773. A distinguished career allowed him to advance through the ranks and amass a considerable personal fortune. Looking to create legacies with his money, he visited Nantucket in September 1826. At the suggestion of Samuel H. Jenks, local publisher and school advocate, Coffin purchased a building and left an endowment to found a Lancastrian-style school, open free to all children descended from Tristram Coffin—a qualification that applied to a majority of the young people on the island at the time.

26. Abigail Pinkham Macy, ca. 1834

Attributed to William Swain (1803–47)

Oil on canvas; 27 x 23 in.

Gift of the Friends of the Nantucket Historical Association with contributions from the Macy family

1994.11.2

Abigail Pinkham Macy (1764–1842) hailed from Nantucket Quakers who settled in Hudson, New York. Her family's faith is reflected in her plain mode of dress, although the prosperity she and her husband achieved is reflected in the commissioning of this fine portrait from the island's leading painter. Abigail came to the island for a visit in 1785, where she met and married trader Obed Macy in 1786. Obed's own memoir of Abigail's life and character declared that "after tarrying here for some months she contracted a matrimonial acquaintance with the author of this memoir." The couple lived together "in the utmost harmony



26



27

and true love 56 years," enduring the loss of four of the ten children born to them "with Christian fortitude of mind, justly believing that all things worked together for good to them that love God." In the midst of this stoical patience, it is pleasing to learn that Abigail also "was naturally of a cheerful disposition, pleasant in her conversation to all," and of a "benevolent disposition."

27. Captain George W. Gardner Jr., ca. 1835

Attributed to William Swain (1803–47)

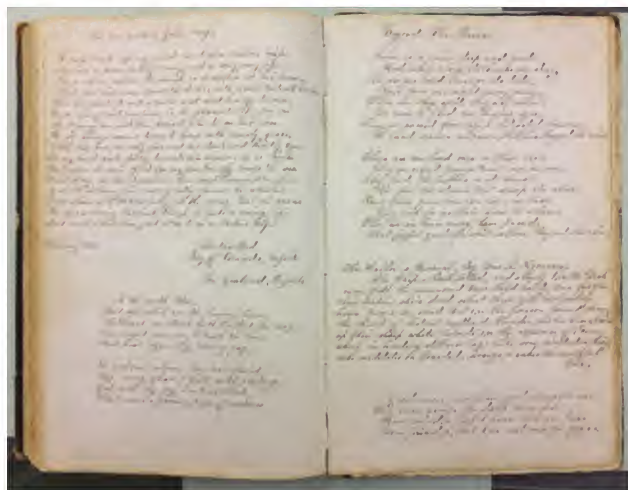
Oil on canvas; 27 1/4 x 22 1/4 in.

Gift of Don Russell

2018.23.1

Nantucket whaling captain George Washington Gardner Jr. (1809–96) was the son and namesake of the island captain who first opened the important Offshore Ground, in the remote equatorial Pacific, to whaling in 1818. Young George made two voyages as a boy and teenager in his father's ships before taking command of the *Mariner* of Nantucket in 1836 at age 27. He subsequently commanded the *Nantucket* and the *Narragansett* before retiring from the sea and becoming a railroad agent in New York state. The NHA holds logbooks from all three of Gardner's commands, as well as logs related to his father's ships.

28



29



30

28. "A Journal kept on board Ship *Lexington*," 1853–56

Eliza Brock (1810–99)

Ink on paper

Gift of Joseph C. Brock, 1922

Ms. 220, log 136

Eliza Spencer Brock sailed with her husband, Captain Peter C. Brock, and their five-year-old son Joseph on a whaling voyage to the Pacific in the ship *Lexington* in 1853. Seven-year-old William remained at home. Eliza hated the voyage, but channeled her feelings into describing the journey and collecting and writing poetry, which she preserved in this lengthy journal. The book records the now-famous "Nantucket Girl's Song," which Eliza received from Martha Ford at Russell, Bay of Islands, New Zealand, in 1855: "I have made up my mind now to be a Sailor's wife, / To have a purse full of money and a very easy life, / For a clever sailor husband is so seldom at his home, / That his wife can spend the dollars with a will that's all her own . . ." The lighthearted verses contrast poignantly with Eliza's otherwise general mood of unhappiness at sea.

29. *Captain Charles Myrick*, 1879

J. Eastman Johnson (1824–1906)

Oil on panel; 29 1/4 x 25 1/2 in.

Gift of F. S. Church

1895.14.1

30. *John F. Sylvia*, 1883

Margaret Lesley Bush-Brown (1857–1944)

Oil on canvas; 20 x 14 in.

Gift of the Friends of the Nantucket Historical Association
1992.24.1

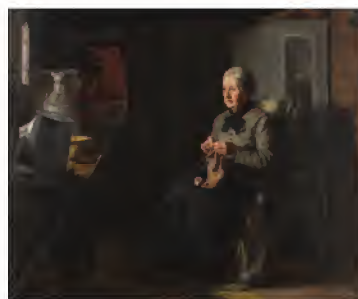
**31. *Cornered*, 1880**

John Alexander MacDougall Jr. (1843–1924)

Oil on canvas;
12 3/4 x 16 3/4 in.

Gift of the artist

1896.48.1



32



33

32. *The Window Toward the Sea* (Phebe Folger Pitman), 1886

Elizabeth Rebecca Coffin (1851–1930)

Oil on canvas; 25 1/8 x 30 1/4 in.

Gift of the artist

1902.2.1

Elizabeth Rebecca Coffin is the most important female artist associated with Nantucket. Many of her works depict Nantucket scenes, often approaching the island and its people from a nostalgic point of view. In this portrayal of octogenarian Phebe Folger Pitman (1801–93) knitting by the window of her 'Sconset kitchen, the rustic details of the furniture and household goods combine with the contemplative aspect of the sitter to conjure up an image of quiet life in a rural village—the very image of quaint Nantucket that was a major selling point of the island as a summer destination in the last quarter of the nineteenth century. Coffin exhibited this painting at the National Academy of Design in 1887.

33. *Bon-Ton Fish Market*, 1927

Tony Sarg (1880–1940)

Oil on canvas; 16 x 20 in.

Bequest of Florence L. Schepp

1964.357.1



34



35



36



37



38



39

Craft Traditions

34. Needlework picture of a lady fishing, 1765

Susan Colesworthy (1752–1811)

Silk, wool, linen; 21 1/4 x 17 1/2 in.

Bequest of Susan E. Brock

1937.33.1

Stitched by young Susan Colesworthy (1752–1811) in 1765, this needlework picture is part of a group of similarly designed pastoral embroideries called "The Fishing Lady Pictures." Pastoral canvaswork pictures were fashionable in England throughout the first quarter of the 1700s, becoming part of the curriculum at Boston boarding schools during the mid-eighteenth century. The Colesworthy family were neighbors of Paul Revere, and Susan's father, Gilbert, took part in the Boston Tea Party. Around 1773, Susan and some of her family moved to Nantucket where Susan, who never married, gave birth to her daughter Persis that year. A treasured family heirloom, the Fishing Lady needlework picture passed down through generations until it was bequeathed to the NHA in 1937 by the association's first curator, Susan E. Brock (1852–1937).

35. Porringer, ca. 1772

Benjamin Bunker (1751–1842)

Silver; 8 x 5 1/2 x 2 in.

Gift of the Friends of the Nantucket Historical Association

1995.26.1

36. Cann, 1790

Benjamin Bunker (1751–1842)

Silver; 5 x 5 x 3 1/2 in.

Gift of the Friends of the Nantucket Historical Association

1988.63.1 Windsor Chair, ca. 1799

37. Windsor Chair, ca. 1799

Frederick Slade (d. 1800)

Maple, hickory, poplar; 42 1/2 x 24 1/2 x 16 1/2 in.

Gift of the Friends of the Nantucket Historical Association

1999.30.3

38. Sampler, ca. 1800–10

Lydia Coffin (life dates uncertain)

Silk on linen; 18 1/2 x 14 1/4 in.

Gift of Robert M. Waggaman

1971.62.7

As a needlewoman, Lydia Coffin was clearly talented and well trained. Her exceptional craftsmanship is brilliantly displayed in this fancy sampler, with its balanced composition, sophisticated coloring, and finely executed stitching. Unfortunately, so many Lydia Coffins lived on Nantucket at the turn of the nineteenth century that we have no idea who exactly she was, and the sampler provides no information to narrow the field. The sampler's moralizing text, "carefully inwrought" of the smallest stitches, declares the necessity of education to fill young women's minds. Nearly a dozen samplers dating between 1795 and 1835 are known that incorporate these same verses. The rhyme, including a third verse not employed here, originated in the May 1784 edition of *The Boston Magazine* as one of three poems written by a gentleman in Nova Scotia for his daughters' samplers.

39. Measuring stick, 1819

Unknown Nantucket maker

Sperm-whale panbone; 35 5/8 x 1 x 1/4 in.

Museum purchase

2011.17.1

A great deal of nineteenth-century whalemens' scrimshaw is sentimental and domestic in nature, like this measuring stick, reflecting the longing for home that years at sea could inspire. Whalers frequently engraved homey scenes onto sperm-whale teeth, fashioned intimate corset busks, carved fancy pie crimpers, and made quasi-practical items such as ivory-ended rolling pins and bone food choppers as remembrances for family and friends. We do not know exactly who the Sarah Coffin named on the stick was—there were more than two dozen women of that name living on Nantucket in 1819—but we can be reasonably certain some whalerman loved her to have made her a gift such as this.



40



41



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40. Drum table swift, ca. 1840

Unknown maker

Wood and whale ivory; 33 1/2 x 13 3/4 in.

Gift of Frederick H. Gardner

1994.41.1

41. Group of 31 scrimshaw jagging wheels, 19th century

Various makers

Whale ivory, whale panbone, wood, baleen, mother of pearl

42. Center table, 1852

Shadrach Gifford (1803–72)

Veneered pine; 51 x 41 x 24 in.

Museum purchase

1909.43.1

Carpenter Shadrach Gifford (1803–72) made this elaborately inlaid center table in 1852. Inside one drawer he scrawled the number 1384 as a reminder of the number of pieces of veneer he used. While he built the table of pine, he cut the veneer from mahogany, satinwood, walnut, birch, curly maple, rosewood, and other woods. The table's peachwood components were taken from a tree in the yard of the Union Street house that he rented during the period when he made the table. Gifford appears to have sailed on a number of whaling voyages, leading eventually to his advancement to first mate of the New Bedford ship *Hercules* from 1845 to 1849. In the 1850s, he worked as a shipwright, probably at the marine railway on Brant Point, where many island-owned whalers, coasters, and fishing schooners were repaired. A fire destroyed the marine railway in 1859, and Gifford and his family left the island sometime in the early 1860s.

43. Napkin rings, ca. 1855–58

Unknown American artist

Whale ivory; each 1 to 1 3/4 in. diameter

Gift of Helen Hussey Ludolph

1956.16.1a–l

These spectacular decorative napkin rings are the work of an anonymous sailor aboard the 1854–58 voyage of the whaleship *Oliver Crocker* of New Bedford. They are carved with great creativity and skill, displaying a profusion of flowers and vines. Each has a central scene: a house in the woods, a fountain, an eagle, a hunter and two mythical green men. Originally there were twenty-four rings, and they formed a set with eleven coordinating knives and spoons of various kinds, all carved from sperm-whale ivory.

44. Inlaid dressing case, ca. 1856

James Archer (1810–69)

Wood, ivory, glass; 36 1/2 x 29 x 13 1/2 in.

Gift of Clarence A. Archer and Mary E. Powley in memory of their mother, Mary C. Archer

1906.71.1

Captain James Archer made this spectacular dressing case for his third wife, Mary, during a whaling voyage aboard the bark *Afton* of New Bedford between 1853 and 1856. The voyage yielded only 336 barrels of sperm oil and 67 barrels of whale oil, suggesting the reason Archer had so much free time to make this gift.

45. Back of Nichols' Barn, 'Sconset, 1883

George Inness (1825–94)

Oil on board; 18 1/2 x 24 1/2 in.

Gift of the Friends of the Nantucket Historical Association with additional support from the Max and Heidi Berry Acquisition Fund and the NHA Acquisition Fund

2011.6.1

Landscape painter George Inness visited Nantucket a number of times. During 1883, he stayed with the well-known writer and music educator George Ward Nichols of Cincinnati and his wife Maria at their summer place in 'Sconset. This painting, one of a few Inness created that summer, presents Nantucket as a land of rustic decline, where sheep loll at their ease in the overgrown brush. The island's picturesque quaintness was a chief selling point in Nantucketers' efforts to recast the island as a summer destination after the Civil War.



47

46. *Wreck of the Warren Sawyer*, 1888

Wendell Macy (1845–1913)

Oil on canvas; 30 x 48 in.

Gift of the Friends of the Nantucket Historical Association
1988.75.1

The coastal schooner *Warren Sawyer* wrecked on Nantucket's south shore on the night of December 22, 1884. Captain Edwin L. Saunders and his seven men were rescued within an hour by the crew of the Surfside Lifesaving Station, despite the schooner rolling violently in the surf. Over the next two weeks, before the wreck broke up, islanders worked to discharge the vessel's cargo and salvage its equipment and spars, while the curious turned out to take in the dramatic scene. Artist Wendell Macy, always looking for subject matter that would sell, painted at least seven versions of this scene. He exhibited this one at Congdon's Pharmacy on Main Street and later shipped it to New Bedford for exhibition. *The Inquirer and Mirror* praised it as one of the artist's "finest efforts in marine work, in which he has been so successful heretofore."

47. *Italian settee with canvaswork upholstery*, ca. 1943

Gertrude Monaghan (1887–1962), designer

Anna Monaghan (1856–1943) and Hanna Monaghan (1889–1972), makers

Wood, canvas, cotton; 36 x 70 x 29 in.

Bequest of Hanna D. Monaghan, 1972

1997.101.1

Sisters Hanna and Gertrude Monaghan from Philadelphia began summering on Nantucket in 1923, attracted by the island's small art colony. In 1929, they purchased an eighteenth-century livestock barn off Main Street that they converted into a summer home and studio named Greater Light, after the sun. (Their other cottages, next door and across the lane, became Lesser Light and North Star, for the moon and the stars.) They filled Greater Light with eclectic furniture, art, and textiles, including this seventeenth-century Italian settee, which they recovered with elaborate canvas-work panels depicting the Monaghan family's favorite island spots. Gertrude designed the panels for her mother, Anna, to embroider. After Anna died, Hanna finished the work, and the settee became a centerpiece



48



49



50

in their home. The seat shows scenes of the moors, the sandy shore, and the waters where the family sailed. The back represents the family at Pocomo Head and in the garden at Greater Light. In the center, parents Anna and James Monaghan appear in their wedding apparel, with a cupid overhead and the sisters' beloved greyhound napping beneath. Hanna later wrote that the weave of the needle-point canvas made the stitched stripes on her father's trousers too wide. "I would never have married a man," she quoted her mother saying, "with such wide striped trousers."

48. *Siasconset Beach*, 1883

George Inness (1825–1894)

Gift of the Friends of the Nantucket Historical Association, 2018

This painting is one of only six known Nantucket paintings by this artist, who made four trips to the island between 1879 and 1892. The NHA also owns another titled, *Back of Nichols' Barn*, 'Sconset, which was also painted during his 1883 visit

49. *Nest of eight Nantucket baskets*, ca. 1895

Davis Hall (1828–1905)

Oak, cane, brass

Gift of Louise T. Stetson

1995.20.1a–h

Davis Hall was a Nantucket carpenter, cabinetmaker, and sailor. He worked for many years aboard the South Shoals lightship, off Nantucket, where he was among the most accomplished of the many crewmen who passed the time making distinctive, tightly woven, wood-bottomed work baskets such as this elaborate set.

50. *Bandbox with whaling scenes*, ca. 1935

Tony Sarg (1880–1940)

Printed paper on cardboard; 6 x 10 x 9 in.

Museum purchase

2016.14.1

This bandbox is characteristic of the work of commercial artist Tony Sarg, perfectly capturing his constant drive to turn humor, fun, and nostalgia into gold.

Four Centuries

CELEBRATING 360 YEARS OF CONNECTING THE WORLD

Nantucket: The Faraway Island The name “Nantucket” comes from the island’s first inhabitants—the Wampanoags, one of the Algonquian peoples of southern New England. In the Algonquian language, the island was called “Natockete,” or “faraway place,” which became “Nantucket,” or the “faraway island.”

Maushop

According to Wampanoag legend, Nantucket was formed by a great giant named Maushop. One night as he rested on Cape Cod, he awoke with sand in his moccasins. He kicked one moccasin off, and it flew into the ocean and became Martha’s Vineyard. Maushop tried to sleep again, but his other moccasin was also filled with sand, so he kicked it out even farther into the ocean. It landed and became Nantucket.

The Wampanoags (right)

The history of human habitation on Nantucket traces back more than 5,000 years, predating the time when rising temperatures and sea levels turned sandy hills deposited by retreating glaciers into an island. Ocean currents shaped the land into a rough approximation of how the island looks today. Late Archaic Native peoples fished the surrounding waters with hooks and spears made from stones found on the shore. They also fished in weirs placed in the island’s inland estuaries. By the late Woodland period, between 400 and 1,000 years ago, the Native Americans were farming and hunting. They moved around the island seasonally, living closer to the ocean on the south shore in the summer and moving to low, protected areas in the north in the winter. They were tall, healthy people—more than an inch taller on



average and living three and a half to four years longer than their mainland counterparts.

The local population also welcomed seasonal visitors—groups of Native Americans who traveled to the island to fish and, later, harvest the whales that regularly washed up on the island’s shores. By the time the English arrived in 1659, there were close to 3,000 Wampanoags living on Nantucket—a community of fishers, farmers, hunters, and whalers.

3000 B.C.

3000 B.C.–A.D. 1700

Native people thrive on Nantucket.

1602

English explorer Bartholomew Gosnold sights and charts Nantucket Island.

1659

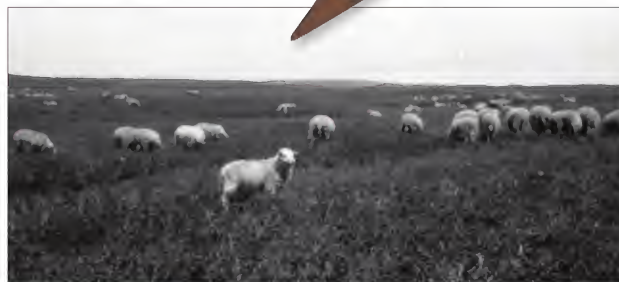
First English settlers arrive.

1660–1760

Native population weakened by disease, alcohol, and debt servitude to the English settlers.

1659 Nantucket's First Proprietors (right)

In 1641, Thomas Mayhew of Watertown, Massachusetts, purchased Nantucket from the Earl of Sterling, whose father had received it from the English crown. Mayhew, in turn, sold his interest in the island in 1659 to the island's first proprietors for thirty pounds and "two beaver hats, one for myself and one for my wife." The first proprietors were a group of English settlers from Massachusetts and New Hampshire who wanted to develop their own community outside the boundaries of Puritan control. Among them were Thomas Macy, Mayhew's cousin, and Tristram Coffin, father of the Coffin family in America.



1660s–1760s Native and English Coexistence (right)

The English settlers sought economic opportunities on Nantucket. They brought sheep, cattle, and horses to the island and strived to grow corn and other crops. To survive, they created an economy with the Wampanoags and learned fishing and techniques for harvesting drift whales from the Native people. They gradually took control of ever greater portions of the island by negotiating purchases and gifts from the Native people. The English presence drastically altered the lifeways of the Native people. In the first century of coexistence, the Indian population was weakened by disease, alcohol, and debt servitude. An epidemic in 1763 killed 222 of the 358 Native people living on the island.



1660s–1920s Sheep Shearing (above)

Due to Nantucket's sandy, infertile soil, the early settlers focused their agricultural efforts on raising livestock rather than crops. Sheep raising was practiced in particular, although the lack of running streams on island limited local ability to process wool. Sheep raising continued on Nantucket to one degree or another into the twentieth century, and shearing days grew into community events where Nantucketers worked together to shear thousands of sheep and enjoy the company of friends and family.

1676

1676

Whaling on Nantucket takes root as settlers construct small fishing hamlets at Quidnet and Siasconset.

1686

Oldest House built around this time for Mary Gardner and Jethro Coffin. **NHA Property.**

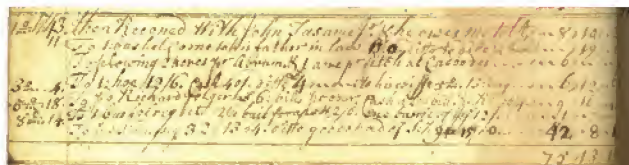
1690

Ichabod Paddock, a long islander, is recruited by Nantucketers to help shore-whaling operations.

1692

Nantucket turned over to the Bay Colony by New York.

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1683–1766 Starbuck Account Books (above)

The NHA collection contains more than 500 account books recording three centuries of profits and expenditures from Nantucket businesses and households. Among the earliest is one from Mary Coffin Starbuck (1645–1717), a daughter of Tristram Coffin, that records her business dealings with the island's Native people, from whom she bought and sold a wide variety of goods. Her son, Nathaniel Starbuck Jr. (1668–1753), continued to record transactions in the book after her death. Nathaniel was a blacksmith, and the NHA also preserves a record of his business covering the years 1683 to 1738. It lists Starbuck's work shoeing horses and making locks, hinges, chains, and pitchforks. Starbuck also made whaling irons and boat fittings and owned an along-shore whaleboat.

1686 The Oldest House and Mary Gardner Coffin

Mary Gardner married Jethro Coffin in 1686 and they received the dwelling now known as the Oldest House as a



wedding present. Mary and Jethro's marriage symbolized the end of an early conflict in Nantucket society involving their families that was known as the "half-share revolt." John Gardner and Tristram Coffin were key figures in Nantucket's early English settlement. Coffin represented the "full-share" men, or original proprietors, while Gardner was one of a group of tradesmen who came to work on the island but received only half-shares. Bitter debates raged between the full-share and half-share parties about land rights, who could hold public office, and future directions for the island. A tentative compromise between the factions was reached in 1678, but not until Coffin's death in 1681 and the eventual marriage of his grandson into the Gardner family was the conflict fully resolved.

Early Whaling

Nantucket whaling developed in stages. The English settlers, hiring predominantly Wampanoag crews, started shore whaling in small boats around 1690. The best year for shore whaling was 1726, when island boats captured a total of 86 whales, 11 of these on one day. Longer trips "over the horizon" began around 1715, growing to two- and three-month cruises as far as Newfoundland waters in the 1730s and to four- and five-month cruises to the Azores and West Indies in the 1760s. Nantucket ships made voyages of up to a year to the Guinean and Brazilian coasts on the eve of the American Revolution, but only in 1791 did a Nantucket whaler cross for the first time into the Pacific Ocean.



1700

1700

Shore whaling thrives, with English boat owners and predominantly Native American crews.

1702

John Richardson, a Quaker, visits Nantucket and proselytizes Mary Coffin Starbuck; crucial to Quaker ascendance on Nantucket.

1700–20

Early North Shore settlement gradually relocates to Great Harbor.

1711

First Quaker meeting house built.

1746 The Old Mill

The Old Mill is a grist mill, one of five that once stood on hills outside of town to grind the produce of local agriculture. It is traditionally said to have been built in 1746—that date is carved into a stone doorstep—but there is virtually no documentation to support any of the stories that surround the mill's early history. Beginning in 1854, the mill was owned by a series of former mariners from the Azores, part of a growing Azorean immigrant community on Nantucket and throughout southern New England at the time. The mill, purchased at auction by the NHA in 1897, survives today as one of the island's most recognizable landmarks.



Quakerism (above and left)

In 1702, charismatic Quaker minister John Richardson visited Nantucket and led meetings at the home of Mary Coffin Starbuck. Already a business and civic leader, Starbuck endorsed Quakerism and helped it grow on island. The Religious Society of Friends was based on the tenet that the spirit of God exists in everyone and that individuals could worship God directly, without an intermediary. Throughout much of the eighteenth century, the Quakers formed a majority of the island population

and their traditions, customs, and architecture became the dominant forms of expression in Nantucket culture. Both the Revolutionary War and the War of 1812 dealt serious blows to the Quaker establishment. During the nineteenth century, as prosperity from whaling declined, the Nantucket Friends splintered into several factions and their numbers dropped.

The portraits of Abigail Macy (1764–1842) and her husband, Obed (1762–1844), reproduced here, show the couple wearing traditional unadorned Quaker costume. The Macys displayed their prosperity by dressing plainly but well and by commissioning these fine likenesses from the island's leading artist of the 1830s, William Swain. The interior of the NHA Quaker Meeting House (left) is one of the last standing meeting houses on the island today.



1790 Folger's Astronomical Clock (above)

Walter Folger Jr. (1765–1849) was a self-taught mathematician, scientist, instrument maker, and astronomer, as well as a lawyer, inventor, and U.S. Congressman. He married Anna Ray in 1785 and the couple had ten children. His most famous work is this remarkable astronomical clock, built over a two-year period and completed when he was twenty-five. He designed the clock to tell the minutes and hours of the day; the day of the month; the year; the motion and declination of the sun; the motion, phases, and declination of the moon; and the progression of the sun through the zodiac.

1712

ca. 1712

Offshore sperm-whale hunting begins.

ca. 1725

The North Shore Meeting House built for Puritan use.

1746

Old Mill built, the second of five Nantucket windmills constructed between 1723 and 1802. **NHA Property.**

1746

First Brant Point Lighthouse built, second-oldest in the U.S. It has been rebuilt 8 times.

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1750–1850 Wealth from Candles (above)

Harvesting raw products from whales on long ocean voyages was only part of the island's whaling economy. At home, Nantucketers devoted their resources to refining oil, manufacturing candles, and making boxes to ship the candles in. They made sails, ropes, boats, and iron tools for use at sea, and they owned and provisioned ships. Whaling generated healthy profits for a range of island people, from merchants and sea captains to artisans and shopowners.

By the 1830s, spermaceti candles made up about twenty percent of the total value of whale products manufactured on Nantucket. Bright, clean-burning, and long-lasting, they sold for a premium and could be found illuminating the best homes in the country. When John Cartwright (1752–1837), shown in the accompanying silhouette, died in 1837, his candle house and cooper's shop were valued at \$2,000 and the newspaper eulogized him as "having passed through a long and active life without an imputation on his integrity, or a desire to be otherwise than useful to his fellow men."



1770 Log of the *Friendship* (below)

Reuben Hussey (1749–1815) sailed as mate on numerous Nantucket ships in the 1770s. The pages here are part of his log from a 1770 international trading voyage in the brig *Friendship*. Nantucket sent traders as well as whalers to sea; merchant vessels, such as the *Friendship*, brought foodstuffs, building supplies, and commercial goods to the island and carried oil and candles away to various ports in North America, the West Indies, and Europe. In 1774, the Nantucket fleet comprised nearly 150 vessels, both merchantmen and whalers.



1775–83 Nantucket and the American Revolution (left)

When the American colonies went to war against the United Kingdom in 1775, few Nantucketers supported the effort; the island's reliance on Britain to purchase its whale oil, coupled with Quaker teachings about pacifism, argued against upsetting the status quo. Many Nantucketers tried to remain neutral, and as the war progressed pressure mounted from both sides for island residents to take a position. Kezia Coffin (1723–98) made herself a profitable business during the Revolution smuggling supplies to Nantucket, causing controversy on both sides of Nantucket Sound. Her daughter, Kezia (Coffin) Fanning (1759–1820) is depicted in a late-nineteenth-century portrait.

1750

1750–75

Nantucket is the world's leading whaling port.

1763–64

Epidemic kills more than half of the Native people on island.

1770–90

New Guinea neighborhood develops, a community of African Americans, Native Americans, and Cape Verdean Portuguese.

1773

The Quaker community ends slavery on island.



1785–1800 Dunkirk, France (above)

While Kezia Coffin supported British interests, William Rotch (1734–1828), a prominent Quaker and one of Nantucket's most powerful whale-oil merchants, wanted no part of the war. At the beginning of the conflict, it was Rotch's ships, including the *Beaver*, that were attacked in Boston Harbor during the Boston Tea Party. Rotch's beliefs in pacifism and unrestricted international trade influenced his neutral stance. After the American Revolution, and the resulting closure of the British whale-oil market, islanders sought new outlets for their primary export. Rotch reached an agreement with the French to organize a whaling port in Dunkirk. Twelve or so island families moved to France and created a duty-free market for whale oil through Nantucket, eventually allowing the island to regain leadership in the whaling industry. The *Edward*, shown here, sailed from Dunkirk under Peter C. Brock. Other settlements established by migrating Nantucketers in search of more favorable economic climates after the Revolution included Dartmouth, Nova Scotia, and Milford Haven, Wales.



1800 James Chase Pitcher

Brought to Nantucket by Captain James Chase (1738–1819), this colorful Liverpoolware pitcher depicts a whaling scene on one side. A veteran of the American navy, Chase later served as captain of the whalers *Nancy* and *Harmony*. Monogrammed

under the spout for Chase and his wife Mary, the pitcher passed down in the family for many generations. Pitchers like this were often acquired as gifts for family and friends, but sometimes they were cherished by the purchaser as a reminder of past voyages. Used in the home, these items conveyed an understanding of the world beyond Nantucket.

1800 Samplers (below)

Little is known of the everyday lives of Nantucket women in the eighteenth and early nineteenth centuries, but the samplers, quilts, and drawings they produced reveal some of the priorities of their domestic lives. Every eighteenth- and nineteenth-century American woman learned to sew. On Nantucket, as elsewhere, girls made samplers as part of the learning process. Stitching a sampler helped girls practice the stitches required to make clothes and linens and reinforced their knowledge of letters and numbers.



Stitching letters, verses, and motifs and choosing colors of silk thread allowed girls to be creative. Private needlework schools existed on Nantucket throughout the nineteenth century, often offering classes in the visual arts, literature, and the sciences, along with needlework. The similarities in layout, color, verse, and date on the sampler pictured here and on four others in the NHA's collection suggest that they were all made

1773

1773

Nantucket ships involved in the Boston Tea Party.

1775–83

American Revolution cripples the whaling industry.

1805

Old Gaol built on Vestal Street. NHA Property.

1807

Nantucket's fleet recovers from Revolutionary War. Largest in America with 116 vessels

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during the same term at the same island school. The fruit baskets and floral motifs are elements of the Quaker style, while the sawtooth inner border and the outer wavy floral vine are unique island elements.

The China Trade (below)

Nantucket's whaling economy was disrupted by the Revolutionary War. Some islanders headed to Cape Sable Island, Nova Scotia, to fish. Others sought to trade sealskins directly with China for tea and manufactured goods. In 1800, Captain Uriah Swain (1754–1810) took the ship *Mars* to China, initiating a direct economic relationship between Nantucket and the Far East, and James Cary (1777–1812) followed in the Brant Point–built ship *Rose* in 1803. The NHA's collection includes several artifacts and manuscripts associated with Cary and his trading activities. The guardian-lion candlesticks shown here were a gift for his wife, Betsey (1778–1862), and are marked with the couple's initials, "JBC." An account book, purchased by the NHA in 1995, covers the period from 1802 to 1816 and shows entries by both James and Betsey. James's entries from 1802 to 1812 track his mercantile business. Unfortunately, during a voyage in 1812, he died suddenly and was buried on the island of Whampoa, downriver from Canton. The account book entries from 1812 to 1816 were made by Betsey as she continued to sell calico, shoes, ribbons, and spices to other Nantucketers in order to support herself.



1805 The Old Gaol

In October 1805 the town built a new jail at a cost of \$2,090, comparable to that of a new whaleship at the time. Known at the time

as the "New Gaol," it was built with massive oak timbers and well fortified with iron bolts running the length of the walls, iron rods across the windows, and heavy wood doors, also reinforced with iron. Today, the building is called the "Old Gaol" and has been owned by the Nantucket Historical Association since 1946.



Scrimshaw

Scrimshaw is the art of engraving images on whale teeth and bone. It is one of the earliest recognized American crafts and remains one of the most highly desired forms of folk art for collectors of Americana. It was practiced by men aboard whaleships during the nineteenth century, particularly from the late 1820s onward. Whalers turned to scrimshanding as a way to pass time and channel creative energies, producing decorative objects, utilitarian devices, and jewelry. Frederick Myrick (1808–62) of Nantucket produced what are now among the most sought-after examples of scrimshaw, the so-called Susan's Teeth, engraved aboard the Nantucket whaleship *Susan* between 1827 and 1830. The NHA holds three examples.

1809

1809

Second Congregational Meeting House built on Orange Street.

1812–15

War of 1812 leads to seizure of many Nantucket vessels.

1818

Steamer *Eagle* is first steamship to call at Nantucket.

1818

After the War of 1812, the whaling industry enters its "Golden Age".

1820 The Essex Tragedy (below)

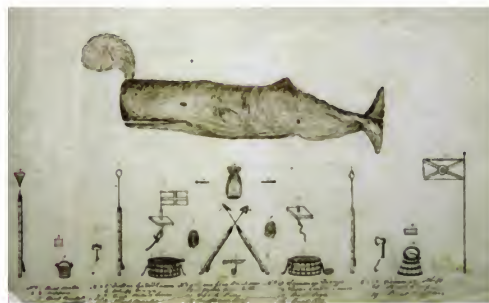
In November 1820, an enraged sperm whale wrecked the Nantucket whaleship *Essex* in the middle of the Pacific Ocean, leaving twenty sailors afloat in three small boats, 1,300 miles from land. Fearing cannibals on the closest islands—20 to 30 days' sail away—Captain George Pollard Jr. and his mates set course for South America, hoping to run 3,000 miles against contrary winds before exhausting the limited food and water their boats could carry. Three months later, passing ships picked up five emaciated survivors in just two of the



boats. Three other men remained stranded on a remote island, and twelve men were dead—seven of them eaten by their starving shipmates. Young Herman Melville encountered the horrific story of the *Essex* while on a whaling voyage in 1840–41. A decade later, he crafted the novel *Moby-Dick* from his own experiences mixed with inspirations from literature, history, art, and science. The whale's destruction of the *Essex* provided his novel's climax.

1820–50 Whaling Implements

The NHA's extensive collection of whaling tools suggests the gory work and backbreaking effort required to harvest oil from the largest mammals on Earth. Harpoons, like the one shown here, did not kill the whale, but attached a line into the whale's blubber. Harpooned whales swam away,



towing the whaleboat behind. When the whale tired, the sailors in the boats would row up and kill it with lances. Cutting-in spades, blubber gaffs, boarding and mincing knives were all used to remove and cut up the blubber, which was tried out (rendered) in large pots. Some of those implements are illustrated in this drawing, found in a log kept by Eldred E. Fysh, surgeon on the bark *Coronet* during an 1837–39 voyage to the Indian Ocean and the South Pacific.



Nantucket blacksmiths made thousands of these tools to supply the island's whaleships departing from the island. The double-fluted harpoon illustrated here is attributed to George Swain Jr. (1791–1880), an island blacksmith. One of the most important innovations in whaling gear, the toggle harpoon, was developed in 1848 by Lewis Temple, an African-American blacksmith in New Bedford. Toggle

harpoons became popular because of their superior efficiency in securely fastening to the whale. Although Temple's invention was extremely successful, Temple never patented his modifications and they were widely duplicated, depriving him of material gain from the invention.

1815

1815–50

Nantucket thrives as a whaling port but loses ground to New Bedford.

1820

The *Essex*, captained by George Pollard Jr., is sunk in the Pacific Ocean by a sperm whale.

1821

Nantucket *Inquirer* begins publication.

1822

Absalom F. Boston commands the *Industry*, the first known whaling ship with an all-black crew.

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Captain Absalom F. Boston

Captain Absalom F. Boston (1785–1855) was a leading figure in Nantucket's African American community in the first half of the nineteenth century. He was a third-generation islander, and he and his family figured in a number of important milestones of local racial equality. An uncle, Prince Boston, was involved in the 1773 legal case that set in motion the end of slavery on Nantucket. When his daughter, Phebe Ann, was denied admission to Nantucket High School, Boston began litigation that spurred the desegregation of local schools in 1846. Boston himself commanded the island's first all-black whaling crew when he took the *Industry* out to the Cape Verde Islands in 1822. This voyage, although not a financial success, built on his experience on many previous whaling voyages, including those of the *Lydia* (1808–09), *Thomas* (1809–11), and *Independence* (1817–19). He found greater success on land, where he engaged in real-estate trading and innkeeping. Boston was married three times and had eight children who survived infancy. His first two wives, Mary and Phebe, predeceased him. His third wife, Hannah Cooke (1796–1857), worked as a stewardess aboard the steamer *Island Home* after his death, until her own death in 1857.

1830 Lucy Macy Map (right)

Young Lucy Macy (1812–75) observed the island around her and saw churches, banks, ropewalks, and mills spread among the island's farms, ponds, and pastures. She was also aware of vessels that had wrecked along the shore. She recorded all these things on this map, which she drew as a student project while attending the Coffin School.



1842 Eliza Ann McCleave's Museum (above)

In 1842, Eliza Ann McCleave (1811–95) opened a private museum in her home on Main Street, consisting of local curiosities and souvenirs her husband, whaling captain Robert McCleave (1809–78), brought home from abroad. Mrs. McCleave gave lectures to her visitors, sometimes in verse, providing an introduction to the curiosities on display. Although her museum may initially have been a way to occupy her leisure hours, she was eventually reported to use "the considerable funds of money received by her . . . for the relief of those dependent upon her," including her son, while her husband was away on whaling voyages.



1823

1823
Methodist Church built on Centre Street.

1825
The African School erected at Five Corners.

1827
Admiral Sir Isaac Coffin's Lancasterian School, for descendants of early settler Tristram Coffin, opens on Fair Street.

1827
First public school opens.



1841 The Camels

For centuries, a sandbar blocked the entrance to Nantucket harbor, hindering the passage of heavily laden vessels above a certain size. As early as 1827, islanders discussed using a mobile dry dock to float ships over the bar, based on a Dutch invention, the "ship camels", from more than a century before. Shipping merchant Peter Folger Ewer (1800–55) revived the idea and, in early 1841, hired boatbuilders John G. Thurber and Jesse Crosby to make this working model, complete with a sample ship, to demonstrate the concept and attract investors.

Positioned around a vessel and drawn together by chains, the twin hulls of the camels were pumped out to raise them and towed across the bar by a steamboat. Successfully funded and built, the full-sized camels carried their first ship over the bar in September 1842. They operated until 1849, by which time the reduced whaling traffic in the harbor could not sustain their expense. They were broken up in 1853.



1842–44 Log of the *Washington* (above)

The ship *Washington* of New Bedford was commanded by Nantucketer James G. Coffin on a voyage to the

Indian Ocean between 1842 and 1844. Coffin himself kept the ship's log, which survives in the NHA collection. It contains unusually vivid illustrations of whaling activities, from hunting the whale with harpoon and lance to trying out whale blubber in large pots on the deck of the vessel, as is shown here in the background. For each whale taken the captain drew, or stamped, a small whale in the logbook next to the day's entry, a visual aid for when the logbook was scanned by the captain or the vessel's owners.



1845 Daguerreotype of Main Street

This daguerreotype captures a view of the north side of Nantucket's Main Street.

This is the only known outdoor photograph of Nantucket from before the Great Fire of 1846. It shows the north side of Main Street

looking toward the intersection with Centre Street. The commercial block dominating the center of the image, built in 1804 and 1806, housed, at the time of the photo, the retail establishments of Edward T. Wilson, Edward and James Kelley, Wyman Bradbury, and others; the Nantucket Savings Bank; and the Coffin School Library. The porticoed Methodist Chapel appears in the center distance and the Pacific Bank just peeks into frame on the left. The image was captured by daguerreotypist George William Johnson Hawes (1817–92), who rented rooms above the post office on the south side of Main Street for two brief periods in April and July 1845.

Daguerreotypes generally invert their subjects, presenting the world in reverse, and they are prized for their sharpness and clarity of detail. Unusually, this daguerreotype is not reversed and suffers from soft focus in the center and left foreground. These features suggest either that the photographer had an reversing mirror or prism on his camera, or that the image may be a copy of a now-lost original, taken to duplicate the original daguerreotype after the Great Fire created a demand for multiples of this now-destroyed scene.

1830

1830s–40s

Abolition and school integration bitterly divide Nantucketers.

1832

Thomas Macy House at 99 Main Street is renovated, by new owners Thomas Macy and Eunice Coffin Macy. The house was built circa 1800. **NHA Property.**

1838

Quaker Meeting House built at 7 Fair Street. **NHA Property.**

1840

A 21-year-old Herman Melville signs aboard the whaler *Acushnet* out of Fairhaven.

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1846 The Great Fire (below)

A fire that began at Geary's hat shop on Main Street on the evening of July 13, 1846, hastened the decline of the island's whaling industry. The blaze spread out of control in the central business district and along the oil-soaked wharves. By sunrise, some three hundred buildings across thirty-three acres in the commercial core of town had been destroyed and eight hundred islanders were homeless. In the weeks following the fire, monetary and food assistance arrived from all over New England. The residents of Boston alone contributed fifteen thousand dollars. When the townspeople rebuilt, they kept preventive measures in mind. Streets were widened and buildings were spaced farther apart. Large brick buildings were built in strategic locations to serve as potential fire breaks. The town also built hose-cart houses around town to store fire-fighting equipment, such as the *Cat-aract* engine, seen here. The last remaining hose-cart house, built in 1886, stands on Gardner Street and now belongs to the Nantucket Historical Association.



1846 Hadwen House

Built for William Hadwen, a prosperous whale-oil merchant and candle maker, Hadwen House was under construction when the Great Fire of 1846 destroyed Nantucket's wharves and central business district. Situated on Main Street, the house, with its prominent

Ionic portico, is one of the most elaborate examples of Greek Revival architecture on the island and is believed to have been designed by Frederick Brown Coleman, a local builder also responsible for several other important buildings on Nantucket, including the Atheneum, the Methodist Church, and the Unitarian Church. Hadwen House has been operated as a museum by the Nantucket Historical Association since 1964; its garden is maintained by the Nantucket Garden Club.

Maria Mitchell

Born on Nantucket, Maria Mitchell (1818–89) learned about the stars from her father, William Mitchell, an accomplished amateur astronomer as well as cashier at the Pacific Bank and a long-time educator. By the time she was eleven years old, Maria was assisting her



father in his observations of the sky. As a young woman, she was passionate about astronomy, foregoing the island's social scene and dominant Quaker religion to pursue her interest. In 1847, at the age of twenty-nine, she discovered a comet using a telescope her father had installed on the roof of the Pacific Bank. As a result, the King of Denmark presented her with a gold med-

1841

1841

Frederick Douglass makes his first public abolition address at the Nantucket Atheneum.

1841

During a "gam" with the whaling vessel *Lima*, Melville meets William Henry Chase, son of Owen Chase, who gives him with a copy of his father's narrative.

1845

Hadwen House is built at 96 Main Street. **NHA Property.**

1846

The first students of color enroll at Nantucket High School.

al and she became the first woman inducted into the American Academy of Arts and Sciences. When Vassar College opened in 1865, Maria Mitchell was invited to be professor of astronomy, the first woman to hold such a position in the United States. She taught at Vassar for twenty-three years, where she distinguished herself as a scientist, educator, and advocate for women's rights.

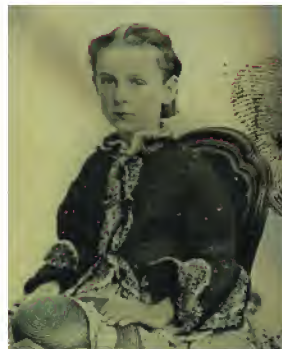


1849 California Gold Rush (above)

News of the Gold Rush reached Nantucketers on December 9, 1848, when the *Weekly Mirror* ran a story on President James Polk's address to Congress in which he announced reports of the precious mineral's discovery in California. On December 11, the *Inquirer* ran a similar report and reprinted a piece by California's military governor, Richard Barnes Mason, in which he claimed, "California is a perfect El Dorado, portions of which are reported to be almost paved with gold." With the whaling business dwindling, the men of Nantucket latched onto the idea of going to California with gusto. They organized numerous mining companies and hastily chartered whaleships for the passage to California. In all, more than forty-two whaleships sailed for California. In addition, many men deserted whaling voyages already underway to seek gold. The impact on the industry was catastrophic.

The NHA has a varied collection of letters, journals, and souvenirs from the California Gold Rush, including this map of San Francisco Bay from 1849. It was found in a journal kept by James M. Bunker while aboard the *Aurora*, the first whaleship to leave Nantucket for California, in January 1849.

1851–61 Helen Marshall



Helen Marshall (1851–1939) spent eight of the first nine-and-a-half years of her life aboard whaling ships with her sea-captain father and intrepid, world-travelling mother. She received this unique jump rope, with its whale-ivory and knot-work handles, from a sailor aboard the whaling bark *Aurora* during that vessel's 1856–61 voyage. Returning to Nantucket in 1861, she continued her education on island and at Vassar College.

She made the grand tour of Europe in 1876–77 with her friend Ann Macy, a sister of astronomer Maria Mitchell. Upon her return, Helen taught at Nantucket High School and later at the Norwich Free Academy in Connecticut. She maintained a cottage at 'Sconset in her retirement.

1855 The Island Home (below)

The sidewheel steamer *Island Home* connected Nantucket to mainland Massachusetts for forty-one years, beginning in 1855. For thirty-one of those years, the vessel was commanded by island-born Captain Nathan H. Manter (1818–97), one of many local men and women who made a living working on the boat or supporting its operations at the dock. The Nantucket and Cape Cod Steamship Company, controlled by Nantucket investors, ordered the *Island Home* to exploit the opening of a railroad terminus at Hyannis, which it was hoped would attract more visitors to the island from Boston and New York and bring "thousands upon thousands into

1846

1846

Great Fire destroys town center and wharves.

1846

Thomas Macy Warehouse is built at 12 Straight Wharf. NHA Property.

1847

Richard Mitchell & Sons build a candle house and oil refinery on Broad Street; it becomes the Hadwen & Barney Oil and Candle Factory in 1849.

1847

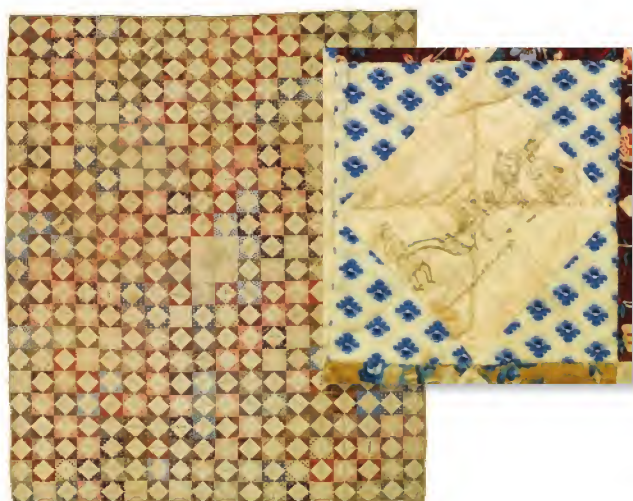
Maria Mitchell discovers a comet from the roof of the Pacific Bank.

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the pockets of our citizens." The steamer was built at Lawrence & Sneed's yard at Greenpoint, Brooklyn, and was powered by machinery from the Morgan Iron Works in Manhattan. The carved eagle seen here decorated one of the boat's paddlewheel boxes.

1856 Nantucket Agricultural Society (below)

The Nantucket Agricultural Society was formed "to encourage Agricultural and Mechanic Arts in the county of Nantucket." With the decline of whaling, this group hoped to encourage farming and other trades that could revitalize the economy. Toward that end, the society organized an annual Agricultural Fair beginning in 1856 where prizes were awarded in categories such as livestock, vegetables, needlework, and arts and crafts. Lucy Mitchell (1812–75) organized the creation of this large patchwork quilt to celebrate the society's first fair. Members banded together to make the piece, decorating three quarters of the quilt's 393 blocks with signatures, illustrations, and sayings on agricultural and moral themes. Lucy herself contributed the large center panel with its patriotic eagle and shield.



1861–65 Civil War

More than 400 Nantucket men served in the Civil War, far exceeding the island's

100-man quota. Isaac H. Folger (1843–87), an eighteen year-old clerk, enlisted in fall 1861 but was discharged for disability a year later. He recovered and reenlisted in the Massachusetts 58th Infantry in April 1864, only to be wounded and suffer the amputation of his right leg at the Battle of Cold Harbor, Virginia, six weeks later. The NHA holds two carte de visite photographs of Folger by island photographer William Summerhays. The first, taken in March 1864, shows Folger standing proudly in his second lieutenant's uniform. The second, from 1867, captures him seated at a table, his amputation carefully hidden from view. Folger is buried in Prospect Hill Cemetery and his name appears on the Civil War Monument on upper Main Street.

1864–71 Nantucket Fishing Company (below)

The Nantucket Fishing Company was one of a number of commercial undertakings tried in the 1850s and 1860s to fill the economic vacuum created by the decline of whaling. Created to establish a deep-sea mackerel-fishing fleet out of Nantucket in fall 1864, the



1849

1849–50

Hundreds leave for the California Gold Rush.

1851

Herman Melville's *Moby-Dick* is published in the United States and Britain. It is panned by literary critics.

1859

Edwin Drake discovers petroleum in Titusville, PA. Petroleum will soon displace whale oil in the illuminant market.

1860–65

More than 400 local men fight in the Civil War; 74 die.

fishing company leased Commercial Wharf and a pair of warehouses and purchased five second-hand schooners from Gloucester. Success during the 1865 season led the company to acquire three more vessels in early 1866, including the *Charlotte Brown*, whose builder's model appears here. Unprofitable seasons followed, making the enterprise unsustainable, and the company was dissolved in early 1871.



1865–95 Island Renaissance (above)

As the whaling industry declined in the second quarter of the nineteenth century, many residents left the island for opportunities elsewhere, leaving Nantucket in an economic depression. But beginning in the 1860s, Americans with leisure time discovered Nantucket as a beautiful and healthful summer resort. The island became popular with actors and attracted a number of important artists, including Eastman Johnson (1824–1906), George Inness (1825–94), and Elizabeth Rebecca Coffin (1851–1930). Johnson began summering on Nantucket in 1870. In addition to painting portraits of several sea captains and whaling merchants, he recorded seasonal events like corn husking and cranberry picking, such as this study for his well-known *The Cranberry Pickers, Island of Nantucket, 1878–79*.

1881–1918 Nantucket Railroad (right)

In 1881, a narrow-gauge railroad was built to spur south-shore real-estate development on Nantucket. Its ran first to Surfside, and an extension to 'Sconset opened in 1884. The line operated summers only, shuttling tourists to beaches and lodgings. Operating losses and high annual repair bills for storm-damaged trackbed led

to the sale of the railroad to new owners in 1895; they abandoned the line to Surfside and laid out a new right of way to 'Sconset via Tom Nevers. The railroad operated until 1917, when the arrival of automobiles on island made it unnecessary.

1894 Nantucket Historical Association Founded (below)

The Nantucket Historical Association was organized May 9, 1894. Mary E. Starbuck, one of the founders and the first recording secretary, described its purpose as the collection of "books, manuscripts and mementoes . . . to illustrate the history of the island as it was known to us, and to our fore-fathers, and even to the original dwellers, whom we with Destiny, have quite dispossessed." Starbuck and her fellow organizers keenly felt that their island had once been a special place because of its whaling heritage; they had seen it change in their lifetimes from a bustling seaport to a quiet summering place. "Let us preserve the memorials of a time when a powerful centre of energy was just here, on this little island, far out at sea," she wrote.



1869

1869

Nantucket's last whaleship, the *Oak*, sails for the Pacific.

1870s

Expanded steamship service brings more and more summer visitors.

1875

Elizabeth C. Crosby and Judith J. Fish became the first women elected to public office on Nantucket, where they served on the school committee.

1886

Fire Hose Cart House built at 8 Gardner Street.
NHA Property.

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1890s Tourist Guide

With the decline of the whaling industry, Nantucketers turned to summer tourism as a new economic engine for the island. They were successful: concerted efforts to advertise the island as a “watering place” in the late 1860s blossomed in a rush of hotel building in the 1870s. The island counted eleven hotels and at least twenty-seven rooming houses by 1884. This tourist guide, published in 1897, promotes the Sea Cliff Inn, “A Delightful Summer Home 28 Miles at Sea, on the Island of Nantucket.” From June to October, guests could enjoy the hotel’s “pleasant and favorable appointments,” which included 115 rooms, five parlors, amusement hall, billiard room, and piazza, while receiving the “remedial benefits” of the island’s sea breezes and salt water.

1895–1925 Siasconset Actors Colony (right)

The fishing shanties and rose-covered cottages of Siasconset, on the island’s southeastern shore, attracted holidaymakers from Nantucket Town in the late eighteenth and early nineteenth centuries, and increasing numbers of off-island visitors made it their summer destination from mid-century on. By 1895, ‘Sconset

had grown into a summer colony of theater people, due in large part to the influence of actor-manager George Fawcett and his actress wife Percy Haswell, who purchased a house on the village’s Main Street where they hosted New York actors every summer. By raising money with local performances, the actors built the Siasconset Casino in 1900 and laid out the ‘Sconset Golf Course in 1901.



1904 The Fair Street Museum (above)

For the first ten years of its existence, the Nantucket Historical Association operated out of the Friends Meeting House on Fair Street. By 1904, a larger space was necessary to continue the NHA’s work preserving and displaying island history. The meeting house was moved on its lot and a modern, fireproof concrete museum building constructed adjoining it. The building now houses the NHA’s Research Library and irreplaceable manuscript and archival collections.



1881

1881–1918

Nantucket Railroad operates each summer.

1894

Nantucket Historical Association is established.

1900–30s

Actors’ and artists’ colonies flourish.

1900

Siasconset Casino is built by summer residents and visitors, many of whom are professional stage actors from New York.



1914–19 World War I (above)

During 1917 and 1918, Nantucket was headquarters for an active Naval Reserve force, numbering approximately three hundred men and officers. The reserve force became active in the island's social life during the winter months. Nantucketers expressed their patriotism in numerous ways, and some island men and women served in Europe. This apron from a Red Cross nurse's uniform was worn by Daisy Parrish, who was awarded the Croix de Guerre for her service in France. Back home, Nantucketers subscribed a total of \$1,665,000 in the nation's five Liberty Loans, a per capita contribution of approximately \$555.

1929 "The Rainbow Fleet" by H. Marshall Gardiner (right)

This postcard, reproduced from a staged photograph taken in 1929, shows the brightly colored sails of the Nantucket's popular Rainbow Fleet, which began racing for the Nantucket Yacht Club in the 1920s. H. Marshall Gardiner (1884–1942) learned the art of making hand-tinted photographs from his father, W. H. Gardiner, and came to Nantucket as a young man in 1910. Gardiner photographed the beaches, historic sites, and daily life of Nantucket for thirty years, favoring sentimental and quaint scenes that appealed to tourists looking for souvenir prints and postcards.



1920 Tony Sarg Comes to Nantucket (above)

Anthony Frederick "Tony" Sarg (1880–1942) was a prolific commercial illustrator, designer, and puppeteer. He worked as artistic director for the first Macy's Christmas parades, designing the pageant's first giant figural balloons in 1927. Sarg and his family began summering on Nantucket in 1920. They became popular seasonal figures, as he staged marionette shows, designed posters for charity events, and incorporated island scenes into his designs, and his wife ran a shop selling his mass-produced toys and decorative items. A concept for decorating the exterior of the shop appears here.



1901

1901

First ever ship-to-shore wireless message transmitted from SS *Lucania* to 'Sconset Marconi Station.

1904

NHA builds Fair Street Museum at 7 Fair Street

1926

First woman elected to the Nantucket Board of Selectmen.

1930

Whaling Museum opens in the Hadwen & Barney Oil and Candle Factory. **NHA Property.**

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1930 Nantucket Whaling Museum (above)

In 1927, summer resident Edward F. Sanderson gave the NHA a large collection of whaling tools and memorabilia—"harpoons, lances, spades, figure-heads, ship-models, scrimshaw, rare old whaling prints and books"—that he had been gathering since 1925 specifically to equip a whaling museum on Nantucket. To put this collection on public display, he also facilitated the association's acquisition of the Hadwen & Barney Candle House on Broad Street, which opened as the Whaling Museum in 1930.

1930 Greater Light (below)

Originally built in the late eighteenth-century as a livestock barn, the house now known as Greater Light was converted to a summer residence in 1930 by two Quaker sisters from Philadelphia— Gertrude and Hanna Monaghan. Gertrude (1887–1962) was a professional artist and Hanna (1889–1972) was an actress and author. They first came to the island in 1923 at the suggestion of Violet Oakley, renting a small studio near the harbor and joining the nascent art colony. The eclectic style the sisters employed to decorate Greater Light incorporated architectural salvage collected around Philadelphia as well as eclectic furniture, art, and textiles reflecting their strong interest in handcrafts, color, and surprising juxtapositions. Hanna bequeathed the house and its contents to the NHA in 1972.



1930

1930

Gertrude and Hanna Monaghan complete renovation of their summer home, Greater Light. **NHA Property.**

1942

U.S. Navy builds airport at Nobadeer.

1959

Folger-Franklin Memorial Boulder and Bench placed to mark the homestead of Peter Folger, including daughter Abiah, mother of Benjamin Franklin.

1959

Nantucket celebrates its 300th birthday.



1942–45 World War II (above)

Captain Robert L. Young served as a pilot in the U.S. Army Air Corps during World War II. He joined the 356th Fighter Squadron in December 1943, where he flew a P-51B Mustang named *Bo-Yo*, and was transferred to the 354th Fighter Group Headquarters in October 1944. He flew support for armor and infantry units during the Allied advance across France. For his service he was awarded the Distinguished Flying Cross, among other citations.

1955 Nantucket Historic District (below)

In 1955, special state legislation created on Nantucket one of the first two local historic districts in Massachusetts and one of the earliest local historic districts in the



nation. In 1966, the Nantucket Historic District, originally comprising just the historic town and 'Sconset, was further designated a National Historic Landmark. In 1971 the local historic district was expanded to include the entire island, plus the islands of Tuckernuck and Muskeget, in order to prevent modern-style homes from being built in suburban and rural part of the island. The Landmark District boundaries were expanded in 1975 to match. Since 1956, an Historic District Commission has overseen the preservation of old buildings and regulated the style and form of all new construction on the island.



1956 Wreck of the *Andrea Doria*

Still making headlines today, often for claiming the lives of daredevil divers, the remains of the Italian liner *Andrea Doria* lie forty-five miles southeast of Nantucket in 225 feet of water. Shortly before midnight on July 26, 1956, the *Andrea Doria* was rammed by the Swedish liner *Stockholm*. Forty-eight people died in the immediate event, and four others died subsequently, but 1,662 passengers and crew were saved from the stricken Italian ship in one of the century's most dramatic peacetime rescues. In 1970, the NHA received a fragment of

stateroom paneling from Alfred Lowden, who found it on a south shore beach after the disaster.

1950

1950–60s

First local historic preservation and land conservation organizations established.

1966

Nantucket Island named a National Historic Landmark.

1971

Peter Foulger Museum is built by the NHA.

1980s

Heyday of the Nantucket bay scallop fishery.

THE STRUGGLE

1964 The Struggle

"The Struggle" is what Bernice Santos (b. 1922) called her father's effort to build a house for her on Surfside Road in 1964, as storm after storm damaged the building and slowed progress. When the modest ranch-style house was finished, Bernice's son Ronald, who had helped build it, carved his mother this quarterboard to hang on the facade. Bernice Santos's house was part of a wave of suburban development that began on Nantucket in the 1960s and accelerated through the 1970s and 1980s. Major changes in town created demand for suburban house lots. Beginning in the 1960s, business interests led by Walter Beinecke redeveloped Nantucket's waterfront and reshaped its downtown retail landscape to make the island more exclusive and more attractive to wealthier summer visitors and seasonal-home buyers. Many year-round families responded by cashing out their town properties and moving to new homes in mid-island.

1983 Nantucket Island Land Bank (right)

Today, more than seventy-six percent of the houses on Nantucket have been built since 1960. The pressure to cover the island in seasonal homes is restrained by numerous land-conservation efforts, including the Nantucket Conservation Foundation, formed in 1963, and the Nantucket Islands Land Bank, a first-of-its-kind-in-the-nation public program funded by fees on real-estate transfers. Today about sixty percent of the island is permanently protected from development.

These wildly successful conservation efforts have protected rare habitats and ensured public access to open space, ponds, and beaches; they have also helped make real-estate scarce and expensive and contributed to the steep decline of housing opportunities for the island's growing year-round working population.



1986 Friends of the Nantucket Historical Association (above)

In 1986, a group of residents with a keen interest in the fine and decorative arts formed the Friends of the Nantucket Historical Association to help the NHA acquire and keep on island rare artifacts and manuscripts that might appear on the market. Over thirty years, the Friends have acquired more than one hundred items relating to Nantucket history, such as this 1895 view of Sankaty Head Lighthouse by William Ferdinand Macy, adding immeasurably to the richness of the NHA's collections.



1997

1997

Sperm whale washes up on Siasconset beach in December and is "rendered" by the NHA; skeleton now hangs in the Whaling Museum.

2000

Island population passes 9,520, highest since 1840.

2000

National Trust for Historic Preservation lists Nantucket as one of the "11 most endangered places in the U.S." because of tear-downs and gut-rehabs of older buildings.

2000

Nathaniel Philbrick wins National Book Award for *In the Heart of the Sea: The Tragedy of the Whaleship Essex*.



1997 Nantucket's Sperm Whale (above)

The height of the island's whaling prosperity was based on products produced from sperm whales. The island's long history with these animals served to galvanize the community on December 30, 1997, when a forty-six-foot male sperm whale was spotted floundering in the surf off the eastern end of the island. People flocked to the beach in raw, bitter winds to see the massive creature. They cried to see it struggle and cheered at its every meager effort to free itself from the sandy shores. When the whale eventually died on Low Beach, Nantucketers' determination to keep the whale on the island impressed state and federal representatives who agreed to grant the NHA custody of the skeleton. The sperm whale is now the centerpiece of the Nantucket Whaling Museum.

Nantucket Today (below)

A century and a half of promotion and development have transformed Nantucket from a faded whaling port into a polished summer destination. Hundreds of thousands of visitors and seasonal residents come each year to enjoy the island's historic charm and plentiful sand and scenery, underpinning a multi-billion-dollar economy based on real estate, construction, and tourism. Yet, more than 17,000 people live here year-round, more than at the height of whaling, and growing communities of immigrants from across the globe seek homes here to benefit from the island's opportunities.



2005

2005
Newly renovated and expanded Whaling Museum opens.

2007
Coastal erosion prompts move of Sankaty Lighthouse.

2015
Premier of Director Ron Howard's film adaptation of Nathaniel Philbrick's *In the Heart of the Sea*.

2018
Nantucket's permanent residents number about 17,200. Summer population reaches 45,500.

Short Lays on Greasy Voyages: Whaling and Venture Capital

by Jonas Peter Akins

Jonas Peter Akins teaches at Choate Rosemary Hall in Connecticut and, with Professor Tom Nicholas, is the author of the Harvard Business School case study on the American whaling industry.

In the golden age of American whaling, while the enterprise was dependent on dangerous and often bloody manual labor, the financial arrangements were decidedly advanced. In many ways the compensation and funding structures were precursors of a crucial component of today's economy because the voyages of America's whaling fleet were financed in a manner that is largely indistinguishable from the venture capital industry of today, more than a century before the term "venture capital" was first used by a firm. Crewmembers were compensated with shares of the final proceeds of the voyage, which could be considered an early form of stock options, and whaling agents functioned as both raisers and allocators of capital, much like the general partners of a venture capital fund. In this way, the incentives of all those involved in the enterprise, from the African-American greenhand from Boston and the harpooner from Gay Head all the way to the mates, captain, and owners from Nantucket, were aligned. All of these innovations appear to have developed organically, without a central organizing authority, providing a fascinating natural experiment in the evolution of financing and control for risky enterprises.

Following longstanding indigenous practices, the Plymouth and Massachusetts Bay colonies both enacted statutes governing the distribution of whales that washed ashore, though by the end of the seventeenth century coastal towns in New England had begun to organize whaling crews to pursue whales spotted from shore. Nantucketers learned drift whaling from the island's native Wampanoags, and then contracted with James Loper in 1672 and followed by Ichabod Paddock of Yarmouth in 1690 to learn shore whaling. Although research continues at the Nantucket Historical Association into the particulars of Loper's and Paddock's contracts, it seems likely that they were paid at least a share of their total catch instead of a simple salary. This inshore whaling continued until around 1712, when a Captain

Number	Log	Amount of Headcase Oil	Share	Notes
Davis Whippy	18	54.61	5.83	Paid by Davis &
George Bond	26	35.73	4.4	a Check to his wife
Frederick Ellis	37	25.11	2.84	Paid by Davis
Wm. Collier	55	16.89	1.91	Frederick
James B. Whippy	50	18.58	2.10	Ledger (2) Still
John Bunker	50	18.58	2.10	Frederick's part (2)
Henry Folger	75	12.39	1.40	Frederick
Thom. B. Shapard	90	10.32	1.17	Paid a Check. Wash. Macy
Bent. Nye	80	11.61	1.31	Ported 1800
Eben. Ewer	85	10.93	1.24	Ported 1800
Thom. Borchgrevink	75	12.39	1.40	Frederick
James Folger	95	9.73	1.11	\$10 May day book page 152
John Jonas	80	11.61	1.31	Davis's Garrison
George Martin	100	9.29	1.05	Paid a Check by S. Folger
Wm. Parker	80	11.61	1.31	Paid a Check. Wash. Macy
Henry Boston	37	10.68	1.21	\$10 May day book page 153
James Niles	85	10.93	1.24	Frederick
John Champlin	80	11.61	1.31	Frederick
Allen Johnson	80	11.61	1.31	Frederick
George Cook	80	11.61	1.31	Frederick
Absalom Boston	80	11.61	1.31	\$10 May day book page 153
		334.48	37.81	

Crew member lays and their corresponding shares of the headcase oil gathered on the 1809–11 voyage of the ship *Thomas* under Captain Davis Whippy. Note 26-year-old Absalom Boston at the bottom of the list. Ms. 335, folder 1013.

Hussey was, according to local tradition, blown out to sea while pursuing right whales and into a pod of sperm whales, one of which he promptly killed, towed to shore, and cut up and tried out. From this beginning, Nantucket developed over half a century into the pre-eminent whaling port in America. Its dominance was disrupted by the American Revolution and the War of 1812, sparking a gradual removal of whaling capital and labor to the Quaker settlement of New Bedford, on the banks of the Acushnet River in southeastern Massachusetts.

One of originally two enormous double-press levers from the Hadwen & Barney Candle Factory, and probably the last surviving whale-oil press in the United States.

It was there that, in 1841, Herman Melville signed on to a voyage of the *Acushnet*, under Captain Valentine Pease of Edgartown on Martha's Vineyard, for 1/175th of the eventual proceeds. The system of lays, wherein members of the crew received a portion of the voyage's profits, is remarkably similar to the stock options with which many modern startup employees are compensated. As it happened, Melville deserted from *Acushnet* in the Marquesas Islands and never collected on his share of the proceeds, but he wasn't done worrying about lays. Ishmael, the narrator of Melville's *Moby-Dick*, having made his way from New Bedford to Nantucket, asked Quaker ship owners Peleg and Bildad for a 1/275th lay. They countered with 1/777th, and Ishmael finally agreed to 1/300th before shipping out with Captain Ahab. Aboard both the *Acushnet* and the *Pequod*, the employee was not working for a wage but for a share of the overall success of the voyage. In fact, the accounting of the day made it so that lays were paid out of something that approximated free cash flow, the same financial construct that underpins modern stock options. Instead of a vesting period, many nineteenth-century voyages lasted for three to five years, and it was not possible for a crewman to exercise his option, by collecting his lay, before the ship returned to port.

The individuals who organized these voyages, the whaling agents, functioned much like venture capital firms of today. Although they raised most of their money from wealthy individuals, there are many records of blacksmiths and shopkeepers investing their savings with agents, in hopes of healthy returns. In pooling the capital of many members of the community and allocating it across multiple risky ventures, the agents filled an important role, not only for financing the voyages, but also for diversifying the risks that their investors faced.

Although many agents only managed a few voyages before leaving the agent business, those who managed multiple voyages at once became quite specialized and would contract with shipping agents to find members of the crew, though the whaling agents would select the captain and most of the mates, in much the same way that a VC firm today helps to select the executives at a startup, while leaving the employment decisions to others. In many cases, mates moved up the ranks within



the ecosystem of an agent's voyages, and some captains, especially after a particularly "greasy" voyage, put money in their pockets and, began taking a share of other voyages with their agent, in much the same way that entrepreneurs now transition to become investors. Finally, the agents provided a degree of guidance and advice to new captains that still speaks to those charged with running high risk ventures today. Charles W. Morgan, after whom the last remaining wooden whaleship was named, wrote to George H. Dexter on the occasion of his taking command of *Condor* in 1834:

The greatest difficulty I have observed with young Masters, is either too great indulgence or too great severity towards their crew. Discipline must be effectual, be administered with a steady hand especially among Sailors, and there is no station which requires more guard over the temper, than that of a master of a Ship. And on your first voyage depends in a great measure your future success in life. Let me then beg of you to keep a strict watch over the moral conduct of your crew, never permit your authority to be abused or set at naught, but at the same time never to use undue severity yourself or permit it in your officers.

Although there are some notable differences between the two financing models, including the facts that unsuccessful whaling captains were rarely rewarded with further investment and that single agents often organized voyages, where VC firms generally shy away from being the sole investor in a startup, the lay/agent model is a clear preview of the stock option/venture capitalist structure of today. Whaling was one of America's first global industries, so it is worth considering the way in which it functioned, particularly as its structure appears to live on in the startups that dominate much of the discussion about America's economic future.

The Nantucket-New York Connection

by **Frances Karttunen**, NHA Research Fellow

At twenty-year intervals during the twentieth century (1937, 1957, 1977), Nantucket received national attention for threatening to secede from Massachusetts and join New York.

In 1937, the issue was electrical rates. Nantucketers demanded that the Massachusetts Public Utilities Commissioners “arrange quickly a schedule of rates for the Nantucket Gas and Electric Company that seem more nearly equitable to fair-minded citizens” or the island would secede from the Commonwealth.

In 1957, the issue was that the state-owned and operated Steamship Authority, established in 1948, had built a “new and modern boat for better service” and also “re-modeled the docks for quicker entrance and departure.” But the new vessel had proven unsatisfactory. According to the *Providence Journal*, “It runs aground. It bumps other boats. It will not steer. It will not run in the fog. But most important, it does not run on time.” Once again, Nantucketers proposed secession from Massachusetts over poor management of a vital resource.

The third threat of secession came in the spring of 1977 with the elimination of the island’s seat in the Massachusetts House of Representatives. Going forward, there would be one single elected representative for Nantucket County, Dukes County (Martha’s Vineyard), and part of Barnstable County. Nantucketers felt that this consolidation would inevitably fail to support Nantucket’s interests in the state legislature. There were similar sentiments on Martha’s Vineyard. On April 21, 1977, the *Inquirer and Mirror* reported, “The islands’ secessionist movement

continues to generate nationwide interest.” Nantucket’s Committee on Representation or Secession unsuccessfully sought a meeting with Massachusetts Governor Michael Dukakis.

Every one of these threats involved Nantucket’s leaving the Commonwealth of Massachusetts and joining New York State. Why? Back in February 1937, the *Boston Transcript* provided an answer: “They recall the years in the seventeenth century when their bit of land was under the domination of New York.”

The first English “proprietors” of Nantucket in the late 1650s were in conflict with the Puritan leaders of the Massachusetts Bay Colony and sought to establish themselves outside the colony. Some of them, though not Quakers themselves, were in trouble for harboring Quakers—a punishable offense in Massachusetts. Others were inclined to the theology of Roger Williams, who—having been driven from Massachusetts as a heretic—had founded Rhode Island. For others, including Tristram Coffin and his wife Dionis Stevens Coffin, Puritan economic policies had become too confining for their business enterprises. The solution was to move to a place beyond the bounds of the Massachusetts Bay Colony.

The only available location was one of the offshore islands. They purchased interest in Nantucket from Thomas Mayhew and also from everyone else holding prior claim to the island, including the Nantucket Wampanoag sachems. Mayhew retained his interest in Martha’s Vineyard and a share in the Nantucket proprietorship while selling the rest of Nantucket to the disaffected people



Ephemera from MS290 Collection on Nantucket Secession Movement. “In our need we must sea-cede” bumper sticker and sample passports gift of Louise Benoit (Acc. RL2005.7).



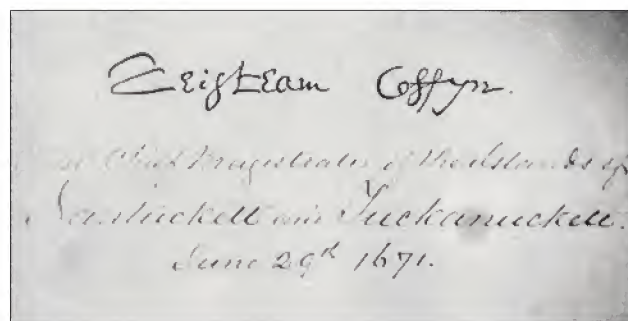
departing from the Massachusetts Bay Colony for thirty pounds and two beaver hats. These English proprietors or "first purchasers" of Nantucket were, in fact, seceding from Massachusetts.

Departure from the Massachusetts Bay Colony did not mean freedom forever from outside rule. That state of affairs lasted only until 1664, when King Charles II of England made a grant of New York, Maine, Long Island, Martha's Vineyard, and Nantucket to James, Duke of York. Six more years passed before that grant had any practical effect on Nantucket. Then Governor Francis Lovelace of New York commanded everyone with any claims to Martha's Vineyard and Nantucket to appear before him or forfeit their claims. In 1671, proprietors Thomas Macy and Tristram Coffin went to New York to show Lovelace their documents and the rules that had been devised for the governance of Nantucket. Lovelace agreed to the Nantucketers continuing to operate according to their own rules as long as these conformed to English law and were submitted to the governor for confirmation.

Communications between New York and Nantucket were rare, and New York had no way to enforce its authority. The only tax Nantucket delivered to New York was four barrels of fish annually.

Change began in 1673, when John Gardner was granted a half share in the Nantucket proprietorship in exchange for establishing a codfishing operation off Nantucket shores. In the same year, Gardner was elected as one of the Nantucket selectmen. When he and his brother, Richard, went to New York to deliver Nantucket's annual payment of fish, they conferred with Lovelace and returned to Nantucket with a list of privileges and "additional instructions" that were in part contrary to the original agreements for how Nantucket was to be governed. Moreover, the English settlement on Nantucket was henceforth to be named Sherburne, after the Gardners' ancestral home in England.

This put the Gardners and their supporters on a collision course with the Coffins and their supporters. Years of political struggle ensued. Representatives of the Coffin faction went to see Edmund Andros, who had succeeded Francis Lovelace as governor of New York, and returned to Nantucket with authority to punish the Gardner faction. They were unable to prevail, however. In 1675, Andros and the council of New York met to try to resolve the deadlock, but the outbreak of King Philip's War rendered contact difficult. Petitions continued to be sent from Nantucket, but any directions from New



Paper says "Tristram Coffyn First Chief Magistrate of the Islands of Nantuckett and Tuckanuckett, June 29th 1671".



This model of the first steamengine used to generate electricity on Nantucket was made by Leon A. Royal, engineer of the Nantucket Electric Company from 1890 to 1940. The island's first generating station was built in 1889 in the west end of the former roller-skating rink on Sea Street.

York were ignored. In the summer of 1678, the dispute between the two factions was finally resolved locally through exhaustion and compromise.

Nantucket's New York connection only lasted until 1691 when the English monarchs William and Mary issued a new charter incorporating Plymouth, Martha's Vineyard, and Nantucket into the Province of Massachusetts Bay.

In 1977, during the third secession threat of the twentieth century, the question was raised "whether or not Nantucket was guaranteed any rights when the island left the New York territory and became part of the then Bay Colony." But forty years earlier, when the issue was electrical rates, a different question had been put forward: "Just supposing that Nantucket secedes from Massachusetts and then New York says, 'We don't want you.'" Nantucket's 1977 Committee on Representation or Secession, having been snubbed by the Massachusetts governor, never got to inquire whether New York would extend a welcome mat to the islanders whose ancestors had been so stubbornly independent and contentious in the 1600s.

One thing generally agreed upon was that every time Nantucket threatened to secede from Massachusetts, the island received a great deal of free publicity.

How a Nantucket Woman Made Macy's

by **Amelia W. Holmes**, Associate Director, Research Library, Nantucket Historical Association



Margaret Getchell: From the Macy's Archive, this portrait of Margaret Getchell was probably taken around 1871, when Getchell was 30.



Macy's Ad: From the September 22, 1872, issue of the New York Times, this advertisement shows an early version of Macy's star logo.

Nantucket women have a long history in business, taking an active role in running island stores while many men were at sea. It's unsurprising, then, that the person who transformed Macy's into the first modern department store was a woman born and raised on Nantucket. As superintendent of Macy's, Margaret Getchell was one of the first female executives in American retail, giving the store a competitive advantage in marketing to its largely female customer base.

Macy's department store, founded by Nantucket native Rowland Hussey Macy, was the first modern department store in the United States, and, at one point, the world's largest. It was also among the first to employ a female executive, something that's still rare in retail today.

When he was fifteen, Macy sailed on the whaling ship *Emily Morgan* of New Bedford. It was during his whaling adventures that he had a red star tattooed on his hand, which later became the emblem of his business. Deciding a life at sea was not for him, he opened four dry goods stores between 1843 and 1855 in California, Wisconsin, and Massachusetts. Having learned from the mistakes of his previous stores, he opened R. H. Macy Dry Goods at Sixth Avenue and 14th Street in New York in 1858, further north in Manhattan than other dry goods stores of the time.

In his book *History of Macy's of New York, 1858–1919*, historian Ralph M. Hower claims that R. H. Macy attributed a large part of his success in New York to Margaret Getchell. "While it was not at all unusual at this time to employ women in retail stores, to give one of them an executive position of such importance seems to have marked a radical departure from normal practice," Mr Hower wrote.

Born in Nantucket on July 16, 1841, Margaret Swain Getchell graduated from Nantucket High School at 16. She spent several years teaching on the island as well as in Lansingburgh, New York; Lawrenceville, New Jersey; and finally in Richmond, Virginia. She left teaching sometime in 1861, when she moved north to New York City.

It is unclear if Macy were aware from the outset that Margaret Getchell was his kin—they were third cousins twice removed, sharing a common ancestor in Richard Macy (1689–1779)—when he first hired her in an entry-level clerk position. Her aptitude for numbers, as a former math



"Be everywhere, do everything, and never forget to astonish the customer."

teacher, led to her being promoted to bookkeeper in 1862. In this role, she was not only responsible for managing the store's accounts but for training the "cash girls" as well.

Getchell was not content to just focus on the accounts. She regularly presented new ideas to Macy, and by 1866 she had been promoted to superintendent, probably making her one of the first women to hold an executive position in American retail. In this role, she managed the store's routine operations and its predominantly female staff. She is also credited with many of the store's innovations, including:

- Convincing Macy to use his trademark five-pointed, red star on letterhead and price tags.
- Adding new departments, expanding the store beyond ribbons and lace to include jewelry, home furnishings, and gifts.
- Developing window displays to draw in customers, including dressing two cats in doll's clothes and placing them inside baby cribs in order to sell staged cat photos (nineteenth-century Americans loved cats just as much as their twenty-first-century counterparts).
- Adding a trendy new soda fountain at the center of the store, where thirsty customers would have to walk past whole departments before reaching their destinations.

In June 1869, Getchell married Captain Abiel T. LaForge, a buyer at the store who had served with Macy's son in the Union Army. LaForge had recently accepted a position at Macy's as a lace buyer, in part, he revealed in a letter to his sister, because of his feelings for Getchell. Under her stewardship, Macy's tripled in size, and in an undated letter, LaForge proudly wrote his sister: "She is the Superintendent, having full charge of the entire business; as we sell a million dollars worth of goods a year and have nearly two hundred employees, her

position is a very responsible one. . . . Just think, nearly two hundred employees in one store!"

Despite her contributions to the store's success, Margaret was asked to give up her salary in 1871 when her husband was promoted to partner. The LaForges rented an apartment above the store, and she continued to work there in an unpaid capacity. In 1873, while pregnant with her third child, she was left in charge of the store while her husband and Macy traveled to Europe on a three-month buying trip. The couple went on to have six children, and in her final years, she continued to work at the store part-time during inventory and busier periods.

Margaret Getchell LaForge died in 1880 at the age of 38, from a combination of ailments including heart failure and an inflammation of the ovary. Her husband died two years previously from tuberculosis. Although her life was short, Margaret Getchell's impact in retail can still be felt today.

"Be everywhere, do everything, and never forget to astonish the customer."



Original Macy's Store: Dated sometime between 1868 and 1871, this photo from the Macy's Archive shows the store's original location at 204-206 Sixth Street.

The Inquirer and Mirror:

Nantucket's First Draft of History Since 1821

by Joshua Balling and John Stanton

On June 23, 1821, publisher Joseph Melcher and editor Samuel Haynes Jenks rolled out the first issue of *The Inquirer* from a small office on the second floor of the post-office building in downtown Nantucket.

Historian and author W.H. Macy called Jenks "a ready and vigorous writer, and an earnest and fearless advocate for what he believed to be the right side of each current issue."

In 1845, John Morrissey began publishing *The Weekly Mirror*. It was well received and in the next decade a bitter rivalry developed between the two newspapers. Morrissey eventually sold the *Mirror* to Samuel Hussey and Henry Robinson. In 1865, they purchased *The Inquirer* and merged it with their publication.

The first edition of *The Inquirer and Mirror* went out to readers on April 1. The first editorial mentioned what was then simply called "The Rebellion."

"We do not believe that a rebellion based on the subordination of millions of human beings can ever prevail," it read. What we now call the Civil War ended later than month.

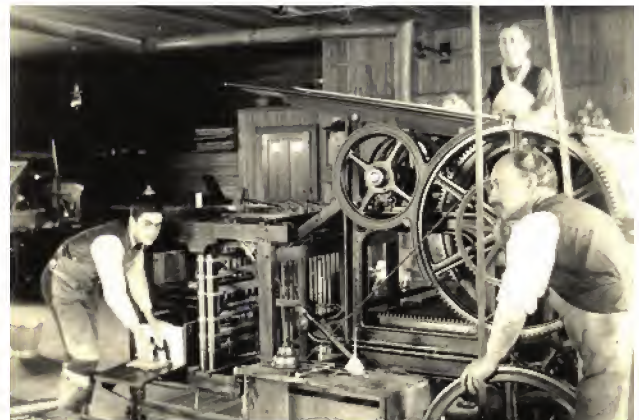
Samuel Hussey retired in 1877, passing his share of the paper to his son, Roland B. Hussey. Arthur Cook and Harry B. Turner succeeded Hussey in 1907. Turner took over both the editing and publishing duties in 1925.

A true newspaperman, Harry Turner died in 1948, still at the helm of the newspaper. His children, Merle Turner Orleans and Gordon B. Turner, carried on in their father's footsteps for another decade after his death. Orleans wrote the "Here and There," column, a mainstay of the newspaper for over 125 years, until shortly before her own death.

Its very first editorial made a point of describing *The Inquirer and Mirror* this way: "Our paper has ever been a local paper." On that same page you will also find a story on the wreck of the cargo schooner *Ann Caroline*, and an update on the fishing fleet anchored on Commercial Wharf.

The same philosophy continues today. Stories about veterans returning from the battlefield of Antietam echo in stories about islanders who served in Iraq and Afghanistan. Stories about whaling voyages gave way to stories about the scallop fleet and the ecology of the harbor. Always there were Annual Town Meetings and weekly meetings of the Select Board. Twice there were schemes for this island to secede from the state of Massachusetts.

Box scores from the early days of what in the 1800s was called base ball, gave way to the basketball scores in this week's edition. When the season turns to autumn we follow the price of bay scallops.



Three pressmen operate the press, circa 1910. P14551

We have chronicled Nantucket with a depth of coverage rarely found in communities as small as this island.

In June 1962, *The Inquirer and Mirror* was purchased by George W. Morgan. He moved the newspaper from Orange Street to its current location at the Milestone Rotary.

Morgan hired Marie Giffin as a receptionist in the new office. She quickly rose through the ranks. The newspaper business was a man's profession back then. Ninety-five percent of the work happened in the back shop. Linotype operators, composers and pressmen put together the paper and printed it. It was a challenging environment for a woman.



I&M staff, fall 1928, from left: (standing) J. Lynch, Paul Palm, John Stackpole, Harry B. Turner (editor), Fred McCleave, Edouard Stackpole, Norman Jordan, Catherine Sylvia, Harold "Zip" Dunham; (seated) Merle Turner, Ida Garland. PH50-5-1

Morgan eventually named Giffin general manager, the first woman to hold that position in the newspaper's history. Giffin and her husband Tom bought the newspaper when Morgan died. They did so with the help of investors Albert "Bud" Egan and George Snell, who ultimately sold their shares to the Giffins.

During Giffin's tenure as publisher, the newspaper went from a famously wide, eight-page broadsheet to a 96-page modern newspaper, with a hefty base of real-estate advertising. It remained socially progressive, advocating zoning, land conservation and environmental protection.

Giffin even took town officials to court in the 1970s for violating the Open Meeting Law. She won.

On March 14, 1990, the Giffins retired and sold *The Inquirer and Mirror* to Ottaway Newspapers, a subsidiary of Dow Jones. Their daughter, Marianne Stanton, was the editor at the time and was named manager of the newspaper by the new owners.

Stanton grew up at the paper. She started out as a papergirl, covering her weekly route of Fair, Pine, Pleasant and the streets in between on her bike. As a teenager she worked summers in the back shop, collating each issue, as well as the circulation department and advertising.

She joined the paper full-time as a reporter in 1981, was named editor in 1985, manager in 1990, and editor and publisher in 1993. Today she is the longest-serving publisher in the history of *The Inquirer and Mirror*.

In 1865, edition number one of this newspaper was printed on a press turned with a hand-crank. Mechanization was introduced in 1887 in the form of a one-horse-

power kerosene engine. In 1902, the first typesetting machine on the island was installed, and a Linotype machine purchased in 1916. Computer pagination was introduced in 1992.

The newspaper was once touted as the "largest newspaper in the world" for its jumbo-broadsheet pages that stretched a grown-man's arm span. That jumbo broadsheet shrank in 1969, when technology switched to offset printing. The size of the paper shrank again in 2009, with the migration to an off-island printing facility.

These days the newspaper speaks to readers both digitally and via social media. *The Inquirer and Mirror* was the first weekly paper in New England to launch its own website, in 1995. In recent years the use of text alerts bring readers up-to-the-minute information. The newspaper now has its own Facebook page, Instagram and Twitter accounts, and a replica online edition translatable into multiple languages.

The newspaper is now printed off-island and is part of GateHouse Media. It has received countless regional and national honors, including eight Newspaper of the Year awards since 2005.

What has not changed throughout all the years and all the editions, throughout all the typesetters and pressmen, reporters and editors, is the newspaper's commitment to its readers.

"Pardon us, gentle readers, for dwelling so much on ourselves," read that long-ago editorial. "But by confidently referring to the past (we offer) reliable assurances for the future."

Nantucket's Long Island Connection

by **Frances Karttunen**, NHA Research Fellow

What did James Loper and Ichabod Paddock contribute to the development of the Nantucket whaling industry?

Very little! In the summer of 1672, the town offered two grants to off-islanders to contribute their special skills to the Nantucket Proprietorship. One offer was successful. John Gardner received his grant in return for bringing his vessel to Nantucket and setting up “the trade of fishing.” This would make it possible, among other things, for Nantucket to make shipments of fish to New York in lieu of taxes. Gardner and his brother Richard, the youngest of a family in Salem, Massachusetts, both relocated to the island and were soon major players in local politics.

The other offer was to veteran whaler James Loper of Southampton, Long Island. He was invited to Nantucket “to carry on a design of whale catching” and to bring John Savages, a cooper, with him. According to

the proposal, Loper would be a one-third owner of the island's whaling company, with the other two thirds held by Nantucketers. Savages did come to Nantucket and appears in the Barney Genealogical Record, but Loper did not accept the offer, perhaps because of the uncertainties attendant on the outbreak of King Philip's War.

According to the Barney Genealogical Record, Ichabod Paddock (not Paddock), was born to Zacchariah Paddock and Deborah Sears Paddock of Yarmouth on Cape Cod. He had two brothers, Joseph and Nathaniel, and around 1690 the three brothers came to Nantucket. Joseph and Nathaniel married local women and settled down on the island, but Ichabod returned to Yarmouth, where he received a grant of common land in 1710. He lived until 1727 and died childless.

The Paddock brothers were real people, but beyond this, we know little about Ichabod. What remains to Nantucketers is a tale about a mythological whaler named “Ichabod Paddock,” his encounter with an alluring mermaid

and the devil within the maw of a sperm whale, and the deadly power of a silver harpoon.

In sum, after a delayed start occasioned by King Philip's War on the mainland, the Nantucketers—English and Wampanoag together—figured out on their own how to carry on off-shore whaling, and the rest is history.

What remains to Nantucketers is a tale about a mythological whaler named “Ichabod Paddock.”



Whaling off Long Island, drawn by W.P. Bodfish and originally published in January 1885 *Harper's Weekly*. Purchased by NHA, (2018.30.1)



NANTUCKET

HISTORICAL ASSOCIATION

3,000+
MEMBERS

100,000
VISITORS

125
YEARS

12

PRE-CIVIL WAR
BUILDINGS

100,000

Photographs and Manuscripts

Presenting and Preserving
4 CENTURIES
of Nantucket History

OVER 70

Public Programs
Offered in 2018

25,000
ARTIFACTS

43

YEAR-ROUND
EMPLOYEES

53

SEASONAL
EMPLOYEES

Partners with
50+

Local and Regional
Non-Profit
Organizations

24

PROPERTIES

111,000
SQ.FT

Under Roof

25 High School and
College Interns

Celebrating 125 years of public service: “Looking to the future by listening to the past”

Nantucket Historical Association Strategic Plan 2019 – 2024

The Nantucket Historical Association preserves and interprets the history of Nantucket through its programs, collections, and properties in order to promote the island’s significance and foster an appreciation among all audiences.

We celebrate Nantucket’s unique place in American history and strive to fulfill our role as stewards of this heritage. By presenting transformative experiences, furthering scholarship, deepening our collections, and preserving our historic properties, the NHA aspires to be a standard bearer among our peers.



Community Building

Presenting exemplary experiences across our portfolio of historic properties will deepen a connection to our mission and benefit all in the community.



Seek Highest and Best Uses for Our Properties

Our portfolio of historic properties must be commensurate with the ability to care for them. Maintaining an appropriate balance, such that these assets can be sustained, is critical to our success.



Exhibitions and Story Telling

Our island has many distinguishing stories that provide insight into our shared American experience. We believe that informed encounters with the past allow us to apply lessons in the present and better prepare us for the future.



Caring for Our Collections

Our collections help us tell the stories of Nantucket spanning over four centuries. Both ensuring their perpetual care and making these collections increasingly accessible are critical to success.



Financial and Organizational Strength

An increasingly healthy financial base ensures the association’s sustainability and that the NHA is the best possible steward of the Island’s history.

Invest in Our Assets: "Envisioning a Unified Campus"



The Trustees have long debated how the NHA can best optimize its properties portfolio. These buildings, dispersed across Nantucket town, can be strung together like a "string of pearls," such that they contribute to the public good and operate with maximum effectiveness.

Four critical projects to accomplish this goal



Thomas Macy Warehouse

Goal: Create a gateway center to introduce visitors to the island

The Thomas Macy Warehouse, built in 1847 on Nantucket's waterfront after the 1846 Great Fire, is the finest example of Greek Revival industrial construction on the island, the most historically significant building on Straight Wharf, and is listed as a National Historic Landmark.

Objective: Commence major exterior and interior renovations in 2019

How will this project help the community?

Successful renovation will allow the NHA to present programs, offer retail, and welcome the community and visitors alike on both floors in this 3,500 square foot building.



Hadwen House and Garden

Goal: Create an exhibition center to tell the island's inspiring stories

The Hadwen House is a Greek Revival mansion built in 1846 at the peak of Nantucket's 19th-century prosperity. The home is one of the most elaborate examples of its type on the island and the only publicly accessible mansion of its age in the area.

Objective: Exterior and interior renovations will allow the NHA to present exhibitions, public programs, and provide ADA compliant access

How will this project help the community?

Robust programming and exhibitions at the Hadwen House and Gardens will create nine new climate-controlled galleries in 4,300 square feet of exhibition space and allow for greater collaborations with peer organizations.



Bartholomew Gosnold Center

Goal: Enhance systems and infrastructure to create a state-of-the-art collections center

Constructed in 1994 to house the collections, this center protects 25,000 artifacts. Climate-control systems and storage infrastructure must be upgraded to ensure the collections are preserved long into the future.

Objective: Overhaul a 25-year-old climate-control system to ensure excellent environmental conditions

How will this project help the community?

This 15,000 square foot center holds the largest concentration of art and artifacts on the island. Other island non-profit organizations also store their collections in this space. The backbone of the NHA's mission since 1894 has been to protect and preserve Nantucket's heritage.



Fine Arts Wing in the Peter Foulger Museum

Goal: Construct a new fine arts gallery to showcase our treasured collection

Built in the 1970s the Peter Foulger Museum's first floor will revert back to its original intent. A modern gallery configuration will create a premier and much-needed exhibition space and greatly enhance the overall visitor experience.

Objective: By May 2019, unveil a new fine arts wing that will allow the campus to operate with optimal efficiency

How will this project help the community?

This new 1,800 square foot fine arts wing will allow for dedicated space to showcase the NHA's collection in a secure climate-controlled space, thus enhancing the NHA's reputation as a world-class venue for exhibitions.



NHA Historic Properties

1. Old Mill (50 Prospect Street): Built in 1746, the Old Mill is the oldest continuously operating windmill in the country.

2. Whaling Museum and Candle Factory (13 Broad Street): Built in 1847 and renovated in 2005, the Nantucket Whaling Museum is located in the heart of downtown Nantucket. The museum is built around the original Hadwen & Barney Oil and Candle Factory.

3. Oldest House (16 Sunset Hill): Built in 1686 as a wedding gift for Jethro Coffin and Mary Gardner. This house tells the story of Nantucket's early architecture in an English settlement with a period kitchen garden.

4. Greater Light (8 Howard Street): Built ca. 1790 and originally used as a livestock barn, Greater Light was transformed into a summer home and art studio by Quaker sisters Gertrude and Hanna Managhan in the 1930s.

5. Hadwen House (96 Main Street): Built in 1846 representing the golden era of whaling, the Hadwen House is a Greek Revival mansion built by Nantucket whaling merchant and silver retailer William Hadwen.

6. Thomas Macy House (99 Main Street): Built ca. 1800, Eunice Coffin Macy and her husband, Thomas Macy, inherited this eighteenth century home from her father Zenas in 1832. It would establish the Macys as one of the leading families of the neighborhood.

7. Old Gaol (15R Vestal Street): Built in 1805, the Old Gaol was the town's penal facility until 1933.



1. Old Mill



7. Old Gaol



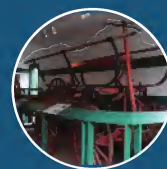
2. Whaling Museum and Candle Factory



8. Thomas Macy Warehouse



3. Oldest House



9. Fire Hose Cart House



4. Greater Light



10. Quaker Meeting House and Research Library



5. Hadwen House



11. 1800 House



6. Thomas Macy House



12. Macy-Christian House

8. Thomas Macy Warehouse

(12 Straight Wharf): Built in 1846-47, Thomas Macy, a prominent whale-oil merchant built this warehouse during the space of rebuilding that took place after the great fire of 1846 consumed the wharves. It was strategically located in the very center of Nantucket's active waterfront.

9. Fire Hose Cart House (8 Gardner Street):

Built in 1886, this is the last remaining nineteenth-century neighborhood fire hose cart house on the island.

10. Quaker Meeting House and Research Library (7 Fair Street):

Built in 1838 by the Society of Friends as a school, this is one of the island's last surviving meeting houses. Built in 1904, behind the Quaker Meeting House, the Research Library was one of the state's earliest concrete buildings and was specifically constructed to provide a fire-proof home for the NHA's collections.

11. 1800 House (4 Mill Street): Built ca. 1801 by Richard L. Coleman. He configured this two-and-a-half-story home with a more classically proportioned exterior, unlike lean-to houses, like the Oldest House.

12. Macy-Christian House (12 Liberty Street):

Built ca. 1745 by Thomas Macy, a grandson of one of the original settlers of the same name. The home was built on the south side of the Wesco Acre Lots, Nantucket's first residential neighborhood, laid out in 1678. Thomas Macy probably built more than one home on his land, but only this one survives today.

Partner Organizations that Promote Culture, Heritage, and the Arts on Nantucket

African Meeting House

The Museum of African American History inspires all generations to embrace and interpret the authentic stories of New Englanders of African descent, and those who found common cause with them, in their quest for freedom and justice. Through its historic buildings, collections, and programs, the Museum expands cultural understanding and promotes dignity and respect for all.

Artists Association of Nantucket

The mission is to foster the visual arts on Nantucket. We create a vibrant arts community by promoting, supporting, and encouraging the work of Nantucket artists, providing educational programs in the arts, and preserving the legacy of Nantucket artists.

Egan Maritime Institute

The mission is to inspire the appreciation and preservation of Nantucket's maritime culture and sea-faring legacy. Nantucket's Egan Maritime Institute envisions a future in which the island's sea-faring legacy is preserved, protected, and embraced by future generations.

Nantucket Atheneum

The Atheneum provides public library service to the island's year-round and seasonal residents. The Atheneum collects, organizes, and disseminates books, literature, and other materials in a variety of formats to help users of all ages meet their recreational, personal, professional, and intellectual needs. In keeping with its heritage, the Atheneum also serves as a cultural center for the Nantucket community by sponsoring educational programming and maintaining special collections related to the history and culture of the island.

Nantucket Conservation Foundation

Founded in 1963, the mission of the Nantucket Conservation Foundation is to assist in the preservation of Nantucket's character by permanently conserving, maintaining and managing natural areas and habitats and to encourage an appreciation of and interest in the island's natural resources. The Foundation seeks to engage residents and visitors alike through conservation and stewardship, scientific discovery and transfer, property experiences, and public service to the community.

Nantucket Dreamland

The Dreamland is dedicated to enriching the cultural and intellectual life of Nantucket by providing year-round films, educational programs, and a venue for community activities that engage Nantucket in the evolving world of entertainment and education.

Nantucket Lightship Basket Museum

The mission is to promote the awareness and appreciation of lightship baskets and their makers, by educating and engaging the public about the complexity of this art form unique to Nantucket, and placing it within a broader context of related crafts. We are dedicated to preserving Nantucket's rich history of basket making, supporting scholarship of this art form, and encouraging and mentoring new generations of lightship basket makers.

Nantucket Preservation Trust

The Nantucket Preservation Trust is a membership, nonprofit organization dedicated to the protection of Nantucket's sense of place. The NPT focuses on the preservation of the island's historic architecture. We provide programs that explore the architecture and history of the island, and strive to increase awareness of the importance and fragility of our architectural heritage.

Maria Mitchell Association

The mission is promotion of the legacy of Maria Mitchell and exploration, education, and enjoyment of Nantucket's land, water and sky beyond. We recognize the historic persona of Maria Mitchell, the foremost American woman scientist and educator of the 19th century, and her potential impact on contemporary thought by passing on her legacy of intellectual curiosity, respect for and love of nature, learning by doing, and the ideal of individualism.

The Sconset Trust

The Trust's mission is to protect the unique historic character of the 'Sconset community through conservation of open land and preservation of historically and/or architecturally significant structures in and around the village. The Trust manages over 130 acres of land including historic Sankaty Head Lighthouse and holds significant preservation and conservation easements in the village of 'Sconset.

Theatre Workshop of Nantucket

Nantucket's oldest theatre, Theatre Workshop has been entertaining and inspiring the Nantucket community since 1956. Each season, TWN stages a variety of theatrical works including dramatic and comedic plays and full scale musicals, drawing on both local and professional talent to create excellent theater.

White Heron Theater Company

Founded in New York and reborn on Nantucket, the White Heron's goal is to make theater truly transformative. We share and are furthering the same aesthetic sensibility and vision for text-centric, ensemble work and collaborations – encompassing classical, contemporary, and new plays that speak to audiences in timeless ways.



THANK YOU

ON BEHALF OF OUR TRUSTEES AND STAFF
THANK YOU
FOR SUPPORTING OUR MISSION

For more information contact: Lexi Norton, Associate Director of Development
Lexi@nha.org | 508-228-1894, ext. 116



NANTUCKET
HISTORICAL ASSOCIATION

Photo Credit: Robert "Rob" McNeil III

NANTUCKET
BY DESIGN

SAVE THE DATES

AUGUST 1-3, 2019



Design Luncheon

Thursday, August 1, 2019, 11 a.m.

Champagne reception and lunch with keynote presentation by Bunny Williams



NEW!

Summer Antiques Show Preview Party

Thursday, August 1, 2019, 6 p.m.

32 fine antiques dealers from the U.S. & abroad



Design Panel

Friday, August 2, 2019, 2 p.m.

Lively panel discussion on the latest design trends



All-Star Private Dinners

Friday, August 2, 2019, 7 p.m.

Intimate candlelit dinners featuring design luminaries



Night at the Museum

Saturday, August 3, 2019, 6:30 p.m.

Fabulous party surrounded by Nantucket's history



NANTUCKET BY DESIGN



Chesie Breen, David Kleinberg,
and Kelly Williams



Rick and Janet Sherlund, and Phoebe Tudor



Jack McDonald, Catherine & Michael Farello,
and Carla McDonald



Sophie Donelson
and Marla Sanford

At the height of Nantucket's summer season, the NHA celebrates the island's unique influence on American design with engaging lectures, previewing an antiques show, lively panel discussions, and both intimate and grand gatherings

Phoebe Tudor, Chair, Nantucket by Design 2017-19

"As an historical association, the NHA believes that antiques play an important role in adding texture and context to the interiors of Nantucket homes, so we are delighted to be partnering with the Nantucket Summer Antiques Show to incorporate a fun event for discovering treasures into our schedule for Nantucket by Design."

— Kelly Williams, President of the NHA Board of Trustees



NANTUCKET

HISTORICAL ASSOCIATION

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